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CITY ON A HILL

University of California, Santa Cruz—Cinco de Mayo 1983—Volume 16, Issue 26

Watsonville Looks Ahead *(p.6)*

"We aren't a sleepy little town anymore. Watsonville is at a critical point in its development. Industry is knocking at our door."

—Cruz Gomez, city council candidate

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"The Best Weekly in the State"—California Intercollegiate Press Association, 1982

Gold Medalist—Columbia Scholastic Press Association, 1982

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"The people must have something good to read on a Sunday."
—The Clash

NEWS ON THE MARCH

HEADLINE OF THE WEEK: Santa Cruz *Sentinel*, April 28, 1983: MOST PEOPLE PERFER [sic] LOCATING LAUNDRY EQUIPMENT NEAR KITCHEN

KIRKPATRICK TURNS DOWN AWARDS: US Ambassador to the United Nations Jeane Kirkpatrick turned down awards from Smith and Barnard Colleges because she feared controversy at both campuses. In similar letters to both colleges, Kirkpatrick wrote that she believed "a university or a college is defined by its faculty and students" and that opposition on the campuses to her receiving awards "tells us about who we are and what we have become." Kirkpatrick, a Barnard graduate, was to receive that college's Medal of Distinction at the commencement ceremonies on May 27. Last week the faculty voted 48 to 18 against giving Kirkpatrick a medal on the grounds that it would be seen as an endorsement of Reagan's policies in Central America, policies which have been shaped by Kirkpatrick. At Smith College, where Kirkpatrick was to speak, College president Jill Conway told Kirkpatrick that they would not be able to guarantee her safety when she received an honorary doctorate in law.

ARGENTINIAN GULAG: Two human rights agencies released information Monday on Argentinian government policies which led to the disappearances of nearly 15,000 citizens. Rudolfo Fernandez, a former Argentinian federal policeman, testified before the Madrid-based Argentine Commission for Human Rights that former Interior Minister Albano Harguindeguy personally ordered the arrests and/or executions of thousands of suspected leftists. Fernandez also released lists of detention centers and concentration camps administered by the Argentinian government between 1975 and 1979. There were, according to some 50 former prisoners, 47 such camps verified, a list which these survivors called "incomplete."

MAY DAY IN POLAND: Tens of thousands of Solidarity supporters defied the police and held demonstrations in 20 Polish cities to celebrate the first of May. The largest demonstrations were held in Gdansk, where the police charged 20,000 people and sprayed them with tear gas. Another protester in the city of Nowa Huta was killed. "All these grandiose plans have misfired," the Government newspaper *Rzeczpospolita* said of the protests. "The opposition has suffered another fiasco."

WHEN TYPEWRITERS ARE OUTLAWED, ONLY OUTLAWS WILL HAVE TYPEWRITERS: Typewriter owners in Romania will now have to seek permission from the state police to keep or buy their machines. The law, signed by President Nicolae Ceausescu last month, is designed to curb clandestine leaflets critical of his Communist government. This is in addition to an order instituted last November saying that Romanians wanting to emigrate must repay the state for the cost of their education in hard currency according to fees fixed by the government.

VIETNAMESE WITHDRAWAL: About 1,500 Vietnamese troops, accompanied by tanks and artillery, left Phnom Penh, Cambodia for their homeland at the beginning of the week. Vietnamese ambassador to Cambodia Ngo Dinh says the pullout is part of a major withdrawal that will involve 10,000 troops this month. Thailand's foreign minister Siddhi Savetsila stated in a news conference that the Vietnamese withdrawal "has no meaning...we want a total withdrawal."

NUKE FREE ZONES OVERRULED: Nuclear free zones in the state of Bavaria will be outlawed as of July 1, says the West German government. The government stated that decisions about the deployment of nuclear weapons are not the responsibility of the local governments. The Interior Ministry asked the districts of Nuremberg and Lindau and several others to retract their nuclear weapons bans last February. None of the districts have complied.

WASN'T THAT A MAN: Muddy "Mississippi" Waters, the 68-year-old original "rollin' stone," was laid to rest this morning, some 35 years after he revolutionized American music by assembling the first all-electric blues band. A heart attack struck him down as he slept early last Saturday morning.

Born McKinley Morganfeld on April 4, 1915 in Rolling Fork, Mississippi, Waters was perhaps the single most profound influence on modern-day popular music. Drawing upon the styles of Mississippi Delta blues guitarists Son House, Robert Johnson, and Charlie Patton, Waters forged a stinging, expressive sound which, one critic said, fell "between the cracks in the piano keys." He almost singlehandedly translated the Delta sound to the electrified bustle of post-World War II Chicago, migrating to the Windy City to work in a paper factory in May of 1943. He continued to work second jobs throughout most of his musical career.

"When I sing the blues, it comes from the heart," Muddy said some years ago, "From right here in your soul; and if you're singing what you feel, it comes out all over...it pours out of you," he added, "Sweat running down your face."

Muddy received his nickname at an early age because of his penchant for "muddying," or catching fish by hand in the waters of the Deer Creek, which flowed right past the back porch of his father's sharecropper's shack. He grew up in Clarksdale, Mississippi, just miles away from the home of his slightly younger contemporary, John Lee Hooker.

Playing at parties and fish fries up and down the creek, he was "discovered" in 1941, when folklorists Alan Lomax and John Work came through in search of the then-deceased Robert Johnson, whom they wanted to record for the Library of Congress. Local residents directed the two to Waters instead, and they recorded the historic "Down on Stovall's Plantation" tapes in 1941 and 1942.

The man who set up Chuck Berry's first recording session, Waters gave many musicians their start. His band lineups down through the years read like an all-star team of contemporary blues players. Such greats as "Little Walter" Jacobs, Otis Spann, Jimmy Rogers, "Big Walter" (or "Shakey") Horton, Buddy Guy, Junior Wells, James Cotton, Johnny Winter, Paul Butterfield, and Mike Bloomfield cut their teeth under Muddy's tutelage. He strongly influenced the music of Chicago blues queen Koko Taylor, and played a large role in the rejuvenation of Eric Clapton's (post-heroin) career.

Muddy's influence was far from lost on mainstream rock and pop music. One of his earliest recordings, "Rollin' Stone," was adopted as the name of what eventually became rock 'n roll's biggest and most successful act, as well as for the title of that most monolithic of music industry magazines. He stole the show in The Band's farewell movie, *The Last Waltz*.

A rollin' stone he once was, but Muddy settled down in the years preceding his death. He preferred vacations in Florida with his wife Marva (whom he called "Sunshine") to the harsh Chicago winters, and a seat on the sidelines of his son Joe's high school basketball games to incessant touring. A family man in his later years, he is survived by four children, four grandchildren, and numerous great grandchildren.

There were few blues musicians who could match Muddy Waters' searing guitar or crying vocal stylings while he was alive, and precious few of the first generation who can carry on now that he is gone. John Lee Hooker, Big Mama Thornton, Memphis Slim, BB King, Big Joe Turner, Sonny Terry; the list grows smaller with each passing year.

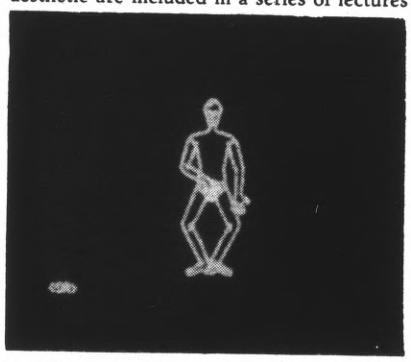
—Mark Zaretsky

Lecture Series at UCSC

Muses and the Microchips

by Linda Hooper

Liberal Arts and Computer Science are frequently at odds with each other at UCSC, especially at budget cutting time. But increasingly, professional artists are exploring computers as both a medium and a malleable tool of expression. A smattering of applications for computers in painting, music, dance, and the philosophy of the aesthetic are included in a series of lectures



on "Art and Technology," which began last night and continues through May 12.

"I saw a void between the art and the sciences at this school," said Steve Miller, business manager of UCSC's arts division. He planned the series to focus on the arts, with "Art people speaking art language, instead of technology people speaking technology language." He hopes each presentation will spark curiosity about the creation of beauty through technology among people, regardless of their academic interests.

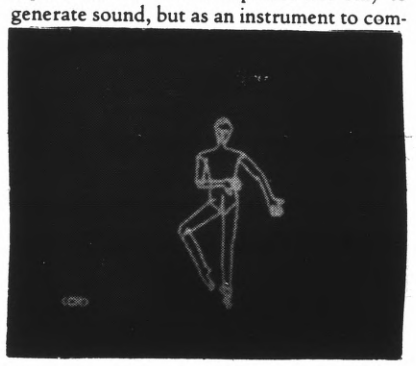
Certainly the most popular lecture in the series will be given by Douglas Hofstadter, computer scientist, musician, and author of *Godel, Escher, Bach: An Eternal Golden Braid.* His talk on "The Possibility (or Impossibility) of Computers Creating Beauty" will draw on his "feelings as an artificial intelligence researcher, philosophical inquirer, and artistic and musical amateur, about the relationship between beauty, inspiration, and mechanisms." As might be expected by readers of his Pulitzer Prize-winning book, he'll tie his thoughts together with examples from diverse areas: art, music, literature, and architecture.

The series began last night with a poetry reading by UCSC professor George Hitchcock. Hitchcock, assisted by Dennie Van Tassle, has created a computer program that turns out poems. Selections he read were not available at presstime, but a sample shows that Hitchcock's computer poetry isn't just word salad.

The lion with the velvet hookah
The private dinosaur
back of the chandelier

After the poetry, Howard Pearlmutter spoke on the art of softweaving, and the quest for aesthetics in computer programming. Pearlmutter programs in FORTH, a high-level "threaded" computer language that lets him define words in programs the same way that words are defined in human languages, that is, in terms of the other words that come before it. Pearlmutter says that in FORTH, the same "words," or blocks of information, may have a different definition in a single program, depending on when it is used in a sequence. He says it looks just like human languages. If one definition of aesthetic is "if it looks right, it is right," then the sort of programming Pearlmutter does is an aesthetic and artistic way to tell computers what to do.

As with Hitchcock's poetry, the random output of computers has been used to produce music. John Chowning, who will speak tonight, says that though random generations may produce something, they're generally not interesting. Chowning has been making computer music since 1963; tonight, he will explain how he uses computers not only to generate sound, but as an instrument to com-



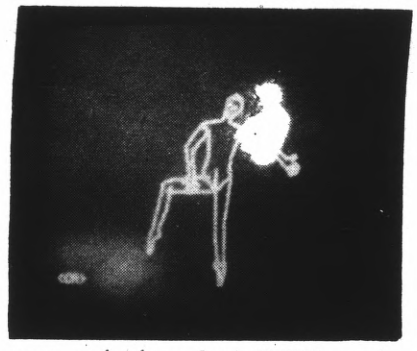
If one definition of aesthetics is, "If it looks right, it is right," then there is an artistic way of telling computers what to do.

pose for, just like a violin or orchestra. He compares his work to that of a conventional composer who can rely on the lifetime knowledge and interpretive skills of a musician reading scores. At Stanford's music department's Center for Computer Research in Music and Acoustics, Chowning experiments with ways to code all of that information into a program. His talk will also include an introduction to "psychoacoustics." "We're interested in the science of hearing and acoustics and how they relate to composition. Knowing how we perceive," Chowning says, "leads to new avenues at the compositional level."

Another view of composition of music will be pointed out by computer graphics pioneer John Whitney. His films, or "motion graphics," approach the imagery we see in our mind's eye while listening to music. Next Thursday, at the close of the series, Whitney will present his work of slides, music, and film called "Yet Another Look at Music and What Computer Graphics Have to Do With It."

Whitney uses the theories of music and graphics to create visual compositions. His work started in 1938, but he became discouraged by static animated and film images, so unlike the "fluid imagery of the mind's eye." Only with the advance in com-

The week-long lecture series will explore the possibility of an interface between art and cybernetics.



puter technology from WWII surplus discards Whitney rebuilt himself, to the latest in graphics hardware, has Whitney begun to realize the "visual harmonies" for which he strives. He predicts rich possibilities for the visual symphony, like the breadth of musical symphonies. "What is the relation between motion and emotion," he asked, akin to the composer's question "what is the relation between sound and emotion?" Whitney's visual compositions are the descendants of familiar, but static visual harmonics. "We used to know visual harmonics only in op-art, interference patterns, and *moire* patterns on cloth. With computers we can generate fluid harmonics," said Whitney.

Beginners in computer graphic art will be able to see and use a "Designer's toolkit" Tuesday. "Designer's toolkit" is a program written for the Apple Graphics Tablet. The Graphics Tablet, something like a TV screen and a magic pencil, puts the stroke of the artist's hand into the dazzling world of video effects. The software to be demonstrated Tuesday by creator Lucia Grossberger, a Bay area artist, is an extension of the Apple program, and is sophisticated enough to be called video painting by other graphic artists. Grossberger performed with her "toolkit" at the US Festival last fall.

Grossberger's works will be displayed along with those of UCSC mathematician Ralph Abraham, UCSC staff Rob Meyers and Peter Broadwell, and local artist Larry Cuba. An exhibit of computer graphics will be on display in the Porter College Office until May 31.

Composers in the most non-graphic of arts, choreographers, have never been able to completely notate or preserve their creations, although musical notation can preserve art long after the composer is dead. "There's never been a way to present anything with any consistency," said Eddie Dombrower, a former dancer and now designer of video games. He and colleague Mike Lopez will demonstrate their system of notation in "The Non-Literal Art: Computerized Dance Choreography" tomorrow at 3pm in the Concert Hall.

Dombrower's development of a workable notation, featured on the cover of *Science '82* last year, could help struggling dance companies with limited access to good choreographers. New dances could be shared between companies. Dombrower says that *because of innovations he created to keep the cost of his system down, his talk will also be of interest to computer engineers.*

All talks and demonstrations are open to the public free of charge. The series is sponsored by electronics engineer Bob Green, and by his employer, Atari/Warner Communications.

John Chowning: computers and musical composition—*Thursday May 5, 8pm, P.A. Concert Hall*

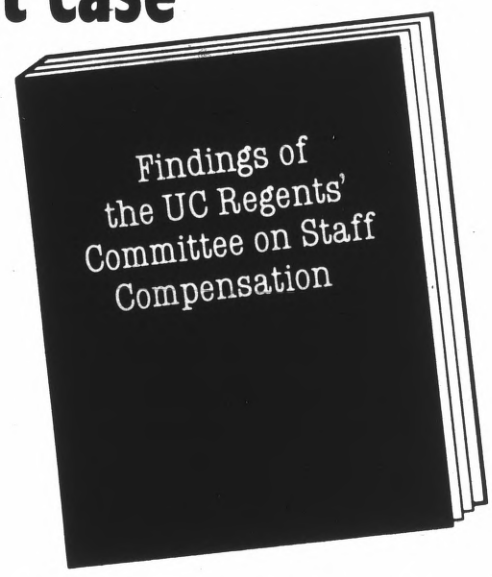
Edward Dombrower, Mike Lopez: computers and choreography—*Friday May 6, 3pm, P.A. Concert Hall*

Lucia Grossberger: computers and graphic design—*Tuesday May 10, 1-5pm, Porter College Study Center*

Douglas Hofstadter: computers and aesthetics—*Wednesday May 11, 8:30pm, Porter College Dining Hall*

John Whitney: computers and visual music—*Thursday May 12, 8pm, P.A. Concert Hall*

Facts in a recent Board of Regents' Report make the strongest case for voting AFSCME



An official report of the Regents' Committee on Staff Compensation disclosed two findings of great importance to UC Employees:

- Your health care costs will shoot up as much as 20% this year.
- As a result of UC raises lagging 25% behind inflation over the past five years, your pay and benefits have fallen 15% behind other Californians in comparable jobs.

The worst news is that this disturbing trend will continue if "No Representation" gets a majority of votes in the upcoming UC elections.*

A "No Representation" vote would mean there will no longer be a law *requiring* the University to recognize employee organizations.

The only way to *insure* your right to better pay and benefits is to win your right to representation.

A vote for AFSCME representation will give you the chance to reverse the disturbing trend in UC pay and benefits.

And when you look at what the Regents' own report shows this trend is costing you, you'll see AFSCME representation is a right you can't afford to be without.

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*A vote for "No Representation" would *eliminate* any chance of contract talks. And without contract talks, pay and benefit policies would remain totally under the control of the UC System's top administrators.

Win a stronger voice in your future.

Win your right to representation Vote AFSCME. May 23 to June 16.

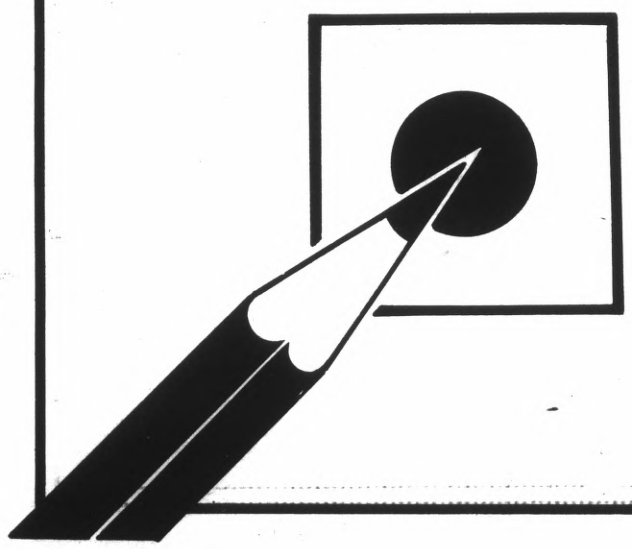

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PHOTO: KARIN VICTORIA

Soup Kitchen Founder:

A Few Fish Short Of a Miracle

by Steve Cole

There are a lot of dreams in this town, many of which will never be realized. Peter Carota's dream is to feed the poor, and he lives it every day.

Carota runs the Saint Francis Soup Kitchen which serves free lunch to over 250 poor, hungry, and homeless people in Santa Cruz each day. It is a non-profit organization run strictly by volunteers and funded solely by donations. Despite complaints, evictions, and lack of support from city government, Carota has built the soup kitchen into a success.

Because of a recent eviction, the meals are now prepared at the Holy Cross Catholic Church and served from the back of a reconditioned bread truck. The truck makes two downtown stops to give away soup, sandwiches, doughnuts, and fruit. The food is donated by local residents or sold to the kitchen by merchants at discount prices.

Many of the people Carota serves refer to him as Saint Peter. "He's the closest thing to a saint this town has," said one man. "If he's not a saint he's certainly very saintly." The kitchen is the only source of food for some who say they'd be hard pressed to survive without it. "The food is hot and nourishing and it lets us know somebody cares," said one recipient.

Carota is involved in every aspect of the kitchen including bookkeeping, cooking, driving, and serving. His most important role, though, is mediating between city council members, business interests, and the public to insure the kitchen's survival.

Two months ago the soup kitchen was evicted from its original home in an old restaurant at the east end of Beach Street. Its landlords, the Seaside Corporation, who also own the Boardwalk, said they received too many complaints from the neighborhood about the free lunch crowd. Carota said, "The area has always been home to a bad element and it seems that we were made the scapegoat."

Carota met resistance in his attempts to find a new location. His first choice of an abandoned warehouse was nixed when adjacent car dealers banded together and protested to the city council. "We are willing to pay a high rent but no one will rent to us," he said. "They think I'm just a young-looking hippie, a bum that wants to feed the poor. I want to show that there is a lot of other support for our program."

Carota says many of the soup kitchen's workers and supporters are wealthy, old-time Santa Cruz residents. "We're not radical, we're simply living Christ's message and we do it in a low key way," he said. "I believe we have a lot of public support; what we don't have is the business [support]."

Three weeks ago Carota was dealt another setback. The city council denied the soup kitchen permission to serve its meals under the roof of the municipal parking lot on Front Street. The council reacted to complaints from downtown merchants who said the kitchen and the crowd it attracts are safety hazards and a public nuisance. Carota argued that the poor need some place to eat and stay dry during rainy weather. He has currently relocated nearby and uses a parking space along the street next to the San Lorenzo River.

Carota, 34, was born and raised in the Santa Cruz area. He says he was inspired by Sister Theresa of Calcutta who said, "You can find Christ in the face of the poor." In 1978 he worked with Catholic nuns in Brazil caring for malnourished children. "Seeing the poverty there really opened my eyes," he said.

When he returned to Santa Cruz he got involved with the only local food program called Food for People. It served up to 50 people three nights a week at three different churches. His parish in Aptos also sent hungry and homeless people to his house because there was no place or program for the needy.

Carota also wanted to work with young people, so he joined the Suicide Prevention staff. "Through that I got to see how much mental illness there was in Santa Cruz," Carota said.

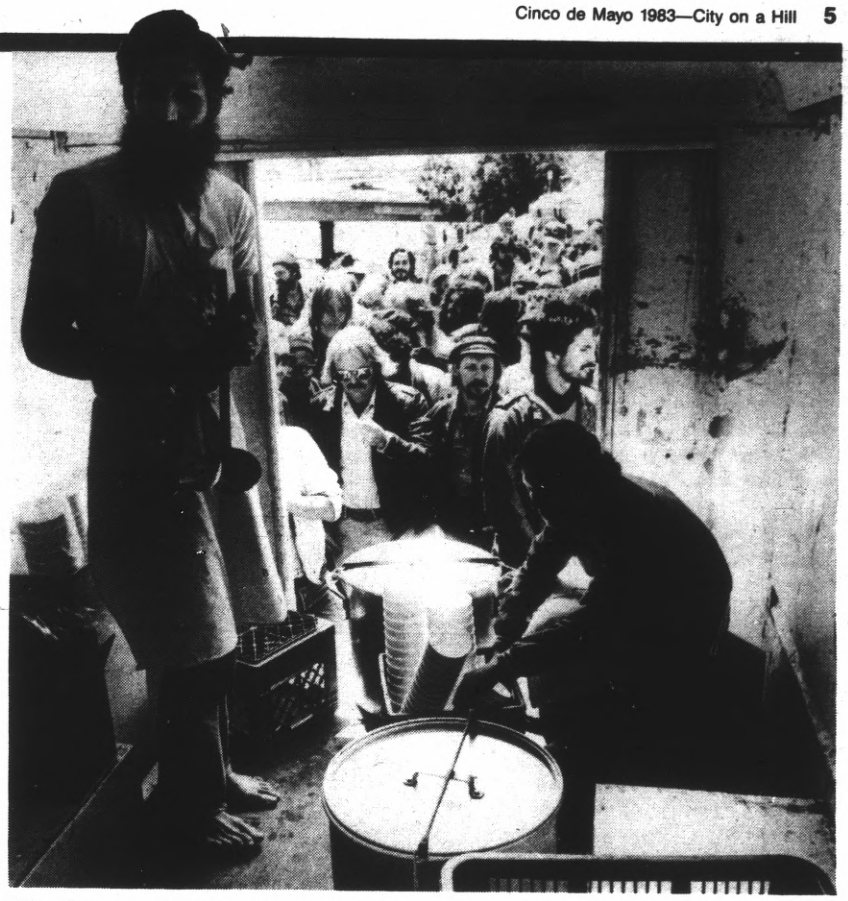

PHOTO: KARIN VICTORIA

Peter Carota

"Then I saw people digging in garbage pails and dumpsters and it confirmed the need for a better program."

After asking for help, donations, and volunteers from all the Catholic churches between Watsonville and Santa Cruz, Carota held the first organizational meeting for his program on February 1, 1981. It took until May to find a location.

The project was initially financed by Carota, who was a real estate salesman and had saved a substantial amount of money, and a millionaire neighbor. Carota says they followed the edicts of Christ and Saint Francis who said to sell your possessions and give to the poor. "I thought the best way to give my money without it being abused was to start a feeding program," he said. They also held three fundraising soup dinners which were successful.

"We felt we could do almost anything because we had the cash to back us up," Carota said. "We still have money in the bank. People are giving more than we can use right now, it's unbelievable."

Carota recently quit his position as president of Suicide Prevention and his role as a Eucharistic minister because the soup kitchen takes all his time. "Before I was so involved in this program, whenever I would see someone in a garbage can or go on the mall and see these broken people it would just crush my spirit and take me a day to recover. Now when I see and hear of suffering and pain it doesn't upset me because I know I'm doing everything I can humanly do."

Carota is currently trying to sell his house. He says he will donate the proceeds to the Saint Francis organization to go toward the purchase of a permanent location. "We want to buy a place," he said. "We've made offers on two buildings but we were turned down.

"I think the purist form of religion is Catholicism," said Carota, "and I want to show Santa Cruz what Catholicism is, working with the poor, supporting them and loving them."

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Watsonville City Election

Hispanics Search for Voice in Electronics Age

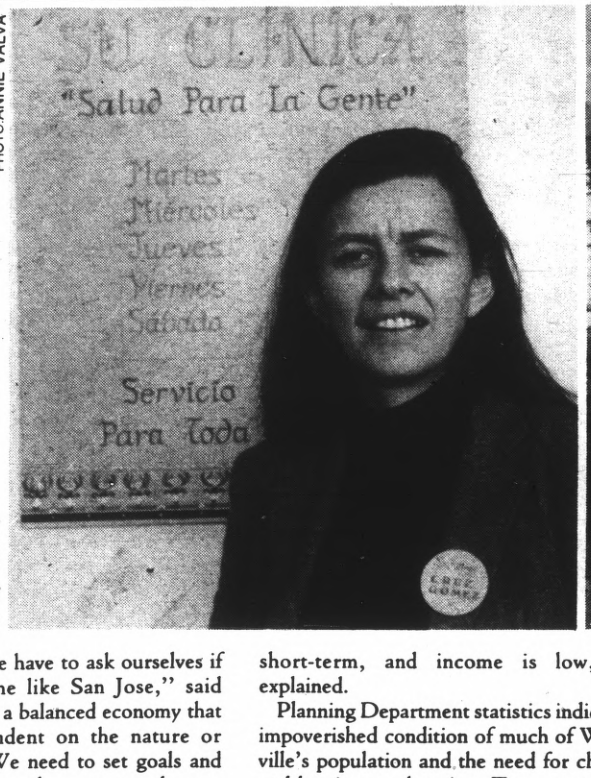

PHOTO:ANNIE VALVA

Cruz Gomez

PHOTO:ANNIE VALVA

by Todd Woody

Watsonville voters will influence the future of the electronics industry in south Santa Cruz county when they elect a new mayor and three city councilmembers this Tuesday.

"Watsonville is at a critical point in its development," said council candidate Cruz Gomez. "Industry is knocking at our door."

The economy of Watsonville, the second largest frozen food processing city in the US, has traditionally depended on agriculture production in the Pajaro Valley. But with the discovery of Watsonville by Santa Clara Valley's electronics corporations, the role of industry in this city of 25,000 has become a central concern of the community and the focus of the campaign.

According to City Planning Director Robert Ellenwood, six electronics firms have made commitments to locate in Watsonville over the next three to four years.

How the local government handles the introduction of light industry to the area will determine the city's future economic growth, the severity of the housing shortage, and relations with the county and its majority Hispanic population, a prime source of labor for both agriculture and electronics.

In all likelihood these critical decisions will be made by the minority anglo politicians who dominate Watsonville's power structure. Two of the four mayoral candidates (unlike Santa Cruz, Watsonville voters directly elect the mayor), realtor Rex Clark and Ann Soldo, are council incumbents. Other challengers are restaurant owner Jeff Hansen and retired school administrator Lester Oaks. Five of the six council candidates have ties to the city's political and business establishment.

Vying for three of the six council seats are incumbents Betty Murphy and Vito Deretich; strawberry grower-shipper Darrell Clark; restaurant owner Pete Kovacich; and former assistant police chief Roy Ingersoll. Cruz Gomez, the administrative coordinator for Salud para la Gente, a county and state funded health clinic for low-income families, is the only representative of Watsonville's Hispanic population seeking election to a city office.

Although all ten candidates call for the preservation of agricultural lands while bringing in new industries and promise to address the city's housing crisis, Gomez's attitudes toward industry and the role of local government is different from that of the traditional business-oriented candidates.

"We need a long-range plan that is looking ahead 30 years. We have to ask ourselves if we want to become like San Jose," said Gomez. "We want a balanced economy that isn't totally dependent on the nature or economic cycles. We need to set goals and decide how much growth we want each year. Right now there is no long-range planning, and decisions are made as they come up."

Although the other candidates divide along agriculture and real estate lines, they take a limited view of planned growth and city involvement.

Soldo, who strongly supports the preservation of agricultural lands and environmental safeguards for new industry, said, "I think we will approach industrial growth on a case-by-case basis. We won't use a formula."

The Planning Department projects that new industry will generate 3000 to 4000 jobs in the Watsonville area. According to Ellenwood, two electronics firms that are building plants in the city, Tandem and Seagate, have made a nonbinding agreement with the city to hire 60 percent of their workforce from Watsonville. Ellenwood admitted that there is always the possibility that those firms could move out of the city if economic conditions made their operations unprofitable, leaving Watsonville with thousands of unemployed workers and an abandoned industrial complex. This occurred in Salinas when Firestone shut down its plant. The state is now considering turning the empty buildings into a prison.

The city and county will continue to fight over future development

Gomez said she would press for a greater commitment to the city on the part of any firms locating in Watsonville. "We have to be careful who we invite in so that we have employment that is not exploitative, jobs that provide good wages and training, and a safe environment. We would like to go as far as child care," said Gomez. "Anybody who comes into the city should put in as much as they take out."

Gomez said Watsonville's Hispanic community is beset with a multitude of problems. "The needs are many. Housing and living conditions are poor, jobs are scarce and short-term, and income is low," she explained.

Planning Department statistics indicate the impoverished condition of much of Watsonville's population and the need for childcare and low-income housing. Ten percent of all families fall below the poverty level, while 32 percent of all households headed by single mothers are poverty stricken. Almost 62 percent of women in the labor force have dependent children.

"We are an attractive area to the electronics industry because of our cheap labor," stated Gomez. "We should ask for services and contributions to the community's welfare."

Gomez said the present city council is not inclined to ask business for such services. "The council is kind of provincial, it needs to be more sophisticated. We aren't a sleepy little town anymore." She cited the cable TV contract negotiated with Sonic Corporation by a committee that included Soldo and Rex Clark as an example of the council's naivete. "Watsonville probably negotiated the worst deal in the state," said Gomez. "Businesses know we are an easy mark. Twelve miles up the road they [cable companies] are offering Santa Cruz a much better deal."

Soldo said she has heard few complaints about cable service from Watsonville residents. "The vast majority of the calls I received were from Santa Cruz and North County telling us what to do with our cable system," stated Soldo. "It is our responsibility to decide what is right for our community."

The council was criticized by the local press and other candidates for signing a contract that provided fewer services than other cities were receiving and for rejecting Supervisor Gary Patton's offer to give the city a report on cable systems prepared for the county. Soldo said the council will probably make some adjustments in the contract in response to community opinion.

The cable contract controversy is the latest manifestation of a running conflict between the Watsonville city government and the liberal majority on the county board of supervisors. The county has consistently opposed the city's attempts to annex adjacent county agricultural land. The legal war between Watsonville and the county has evolved out of the 1978 adoption of the Growth Management System, a measure that limits the annual percentage of development in the county.

"The conflict revolves around our sphere of influence," explained Soldo, "You can't put a wall around Watsonville. Its natural for us to expand our sphere of influence over time."

The limitations on development imposed by the Growth Management System have direct consequences on the further expansion of the electronics industry in Santa Cruz county. Watsonville will have to annex county land if it wants to continue to attract new firms once the industrial capacity within the city limit is filled.

"I hope we won't have hundreds of electronics firms coming here," said Soldo. "But when they do something about J [the Growth Management System] I am sure there will be a lot of firms in areas of the county adjacent to Watsonville." Soldo declined to predict the repeal of Measure J but commented, "When I drive through the county I see a lot of nonproductive land that can't support agriculture but could be used for light industry."

In the meantime the city and county probably will continue to fight over future development.

"I think the city takes the stance of fighting for the sake of fighting," said Gomez. "I think the county is concerned about many issues that the city should consider. I think Watsonville needs to be a part of the larger picture and cooperate with the county in areas that will benefit this community."

Meanwhile Watsonville's long-silent Hispanic community is slowly awakening. "Organizing the Hispanic community to elect a majority of councilmembers is still a long-term goal. Only a third of Watsonville citizens are registered, and they're not members of the Hispanic community," said Gomez. "We go to council meetings and are ignored or even mistreated at times. My candidacy is important because hopefully it will show that we can get our people elected. It's the only effective way to ensure the Hispanic people of Watsonville have a voice in the community."

Watsonville Redevelopment Controversy

Lack of Direction Slows Progress

by Christine Neilson-Streig

PHOTO:ANNIE VALVA

Watsonville's downtown shopping area has been dormant for too long, and a major renovation is needed to pump life back into its Main Street stores—on this all concerned residents agree. But details of the redevelopment plan have caused disagreements between the city council, merchants, and the county.

Santa Cruz county is suing the city of Watsonville. The county claims the boundaries for the proposed downtown redevelopment area were drawn to include areas beyond those needing renovation. Property taxes collected from inside the boundaries go directly for redevelopment. This results in a substantial loss of tax revenue for the county.

The redevelopment area consists of 182 acres of commercial and residential properties in the downtown area. "The city has developed an ambitious program," said Dwight Herr, county counsel. "They've included the entire downtown acreage in their redevelopment plan. It should just be the blighted areas."

Watsonville's city attorney, Don Hale, says the city followed the state's Community Redevelopment Law in setting the boundaries. "It is a trend in the state of California for financially troubled counties to sue their cities. Counties are looking for additional revenue and this is a way to secure it," said Hale. "Some of the lawsuits in the state are justified because a few cities and counties have abused redevelopment funds. They have spent money on projects which don't fall under the auspices of redevelopment."

Hale continued, "The county is trying to terminate the redevelopment of the downtown in order to have tax money continued to be paid to them."

As long as 25 years ago Watsonville community members called for revitalization of downtown. Some leaders and merchants claim the city avoided a commitment to restoration by spending money on study plans performed by outside consulting firms and then not acting on them.

Redevelopment Director Russ Hoss said, "The city has to have a series of studies in order to evaluate the reasons for deterioration. It's like baking a cake—it won't turn out if you don't mix in all the ingredients the recipe calls for."

"There's been enough finger-pointing here. Merchants are tired of being interviewed. They have been left out in the cold for too long and they feel the time has come for results," said Stephen Levine of Carter Hull Nishita McCulley, the firm hired by the city to develop a landscape and urban design for downtown Main Street.

The first redevelopment plan was written in 1973, but never implemented. In May of 1982 the city council adopted an amended plan. This plan proposed that Main Street be restored as a shopper-pedestrian oriented street with landscaping, improved lighting, benches, two-lane traffic instead of four, and additional parking.

The redevelopment will cost $1.5 million and will be completed by September, 1984, "assuming everything works out and all approvals are met," said Levine, who claims the improved downtown area will not look like a typical modern mall. "Watsonville is lucky to have maintained their historic buildings downtown. During the 1950s and '60s most old buildings throughout the state were torn down and replaced by modern structures."

Paul Laussen, co-owner with Steve DuFour of the restored Apple City Deli on Main Street, states that city officials should encourage property owners to paint and restore their buildings to complement the present architecture. "The city council and Redevelopment Agency should have acted as a catalyst to unite and motivate its merchants years ago," said Laussen.

Director Hoss contradicts that belief. "City leaders can't ring their merchants' doorbells and give them a day and time to upgrade their property. Merchants have to be motivated to enhance the appearance of their buildings. The city can use a little influence, if needed, but can only do this when a store is sold or a new leaser moves in. The muscle is in a redevelopment plan.

"Traditionally, businesses wait to upgrade their property after redevelopment has commenced," Hoss continued. "Over the years, past city management has failed to make decisions about restoration and the merchants have been promised improvements which have never taken place until now."

Roger and Jeff Hoffman claim to know first-hand how the city's leaders have handled redevelopment. Their local redevelopment firm, Hoffman & Associates, renovated the Mansion House, a condemned Main Street building, in 1979.

"The city council's philosophical attitude is in opposition to progressive thinking," alleged Hoffman. "They do not have an appreciation or understanding for the Hispanic culture and heritage of Watsonville. They run the city with reactionary thinking."

The plot thickens when one considers the racial tensions in Watsonville. The last census shows a majority of the 25,000 population to be Hispanic.

According to one Mexican-American businessperson, Carlos Rico, "There is a clear Mason-Dixon line present. Main Street is divided in half with the south being 97 percent Hispanic and the north mostly white."

Rico is concerned about the effects of redevelopment on the Hispanic community. "Redevelopment displaces and scatters people and it can have a devastating effect," he said. "It also will increase tax assessments on downtown businesses in order to pay for restoration."

Rico claims that the city has worked against its merchants by favoring chain markets and putting in new shopping centers in outlying areas.

"Watsonville's key leaders are a clique of handpicked 'good old boys,' " said Rico. "Until all Mexicans are made citizens there will not be equal input into our local politics." He is currently working with the Director of Adult Education, Jim Eachus, in setting up citizenship classes.

Cruz Gomez, Director of Salud Para la Gente, primarily a farm worker oriented health center, agrees that Hispanics need a greater voice in local politics. Her solution is to run for city council. (See story page 6). Gomez thinks the council needs someone who can bridge the gap between the Hispanics and the Watsonville establishment. Watsonville, she said, needs city officials "capable of representing the interests of the community at large, not just the interests of a few."

UCSC sociology professor Bill Domhoff says to accomplish a goal such as downtown renovation, leaders within a local area must join together and agree on a common purpose. If a plan such as the one now being considered "misses a potential opportunity, the city can be in a no-growth situation for generations," said Domhoff. "And it looks like Watsonville's growth has been stunted over the years by lack of direction."

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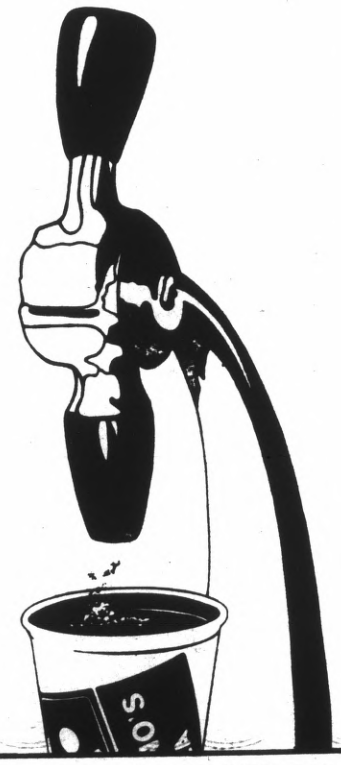

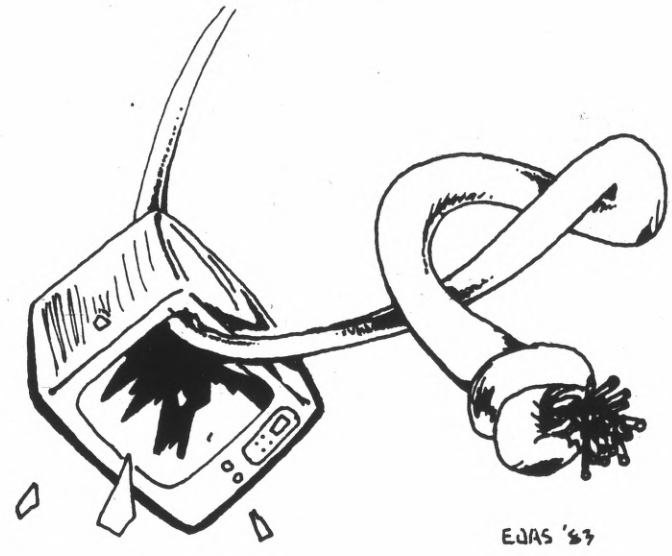

Cable Contract Negotiations

Who Will Control Your TV?

by Mark K. Cassell

Santa Cruz city and county have set September 30 as the deadline to decide who will be granted the next 15-year cable television franchise. As that deadline approaches, however, and as negotiations begin, it seems that the differences between the positions of Group W, the current franchise holder, and the city and county could hardly grow farther apart.

The controversy has centered on a proposal Group W released in February that outlined their plans for a new system and the services they intend to offer if the city and county agree to renew their contract.

The city and county decided to have Group's proposal reviewed by a lawyer, William Marticorena of the law firm Rotan and Tucker, in an attempt to find out if the proposal was competitive to what Group W offered other communities.

The city and county decided last year to bargain only with Group W because they believed that since it was the incumbent company, it could offer the best deal.

In his evaluation and at public hearings held last week, Marticorena said Group W's proposal was "inferior" to what the city and county could have received if they had opened the franchise up to competitive bidding. "If they had been forced to compete, it would have been different and substantially better," he said,

Marticorena criticized Group W's proposal for having too high rates, not enough local access, too few channels, and for the large profit Group W will make. There has also been dispute over Group W's estimate of the cost of building a new cable TV system, which some have said is too high.

Group W's proposal offers the city and county 60 channels at a cost of $9.35 a month per television. It also includes three channels for community use as well as five channels for schools, libraries, and other governmental organizations. In addition, the company will provide $170,000 worth of studio production equipment for local use. All this will net the company an estimated 18 percent profit.

Marticorena reported that this proposal was not competitive to those Group W had offered similar cities. In his evaluation he compared Santa Cruz to seven other cities in Southern California, all of which had recently renewed their franchise with Group W.

He said that the $9.35 per month cost was much higher than those of other communities which received at least 100 channels and more community access. He added that Group W's estimate of their profits was too low because nine out of ten Santa Cruz households which are capable of receiving cable take advantage of the opportunity (the nationwide statistic is 40-50 percent). This is due to the fact that Santa Cruz is a fringe reception area. Because of this, says Marticorena, Group W. would make a 50-60 percent profit.

Another dispute concerns the cost of building the new cable TV system for Santa Cruz. Group W has promised to build a state-of-the-art system that it says will cost them an estimated $20-30 million. A consultant, hired by the city before Marticorena, claimed, however, that the new system would cost only $14 million.

Group W manager Stewart Butler responded to Marticorena's evaluation and the various disagreements over profits and building costs in a letter to the Santa Cruz city council. The evaluation is invalid, Butler said, because the cities cited in the evaluation had a substantially lower density of houses per mile.

Tony Hill, Group W's community relations director, said, "The 50-60 percent estimate of our profits is totally false. I don't know where he [Marticorena] got those numbers."

continued next page

Tony Hill, Group W's community relations director, said, "The 50-60 percent estimate of our profits is totally false. I don't know where he [Marticorena] got those numbers."

Hill also made it clear that this was only Group W's first proposal and a starting point to negotiations. "My position is a win, win, win one, in which we can negotiate in such a way that we all come out ahead," he said.

To present their side, the city and county have decide to work together and have formed a cable coordinating group. Its responsibility is to negotiate some type of compromise with Group W or, if that is impossible, to suggest alternatives such as another cable company (like Sonic in Watsonville) or a cooperatively owned community system.

Mike Rotkin, city councilmember and a cable group member, said, "We want more local control, 100 channels, and contractual agreements stating everything Group W will provide. We're not going to be taking anything on their word...we've been down that road before." Referring to some of the cities in the Marticorena evaluation he added, "We're not asking Group W for anything it hasn't provided other communities."

County supervisor Gary Patton, another member of the cable group, stated that the profit Group W would make off their tentative proposal is "outrageous." He said that rates must be made lower and that a system must be set up to insure that the city and county have some control over the profit Group W will make and the amount they can charge.

"Some of the large profit Group W will be making has to be put back into the city and county," said Patton.

If Group W does not agree to some of the cable coordinating group's demands, both Rotkin and Patton say they will urge the group to seek alternatives. One of these alternatives is a cooperative system which both the city and county would own. The city of Davis is the largest city in the United States with

"We want more local control, 100 channels, and contractual agreements... We're not asking Group W for anything it hasn't provided to other communities."

such a system. It is run by a management firm, and households that receive cable must become members of the coop, thereby owning it.

There are some difficult legal and financial questions, however, concerning a coop system. The major problem is how the city and county would be able to pay the $14-20 million needed for a new system, in a time of budget cuts. In addition, the city has not been able to determine whether it can legally refuse to grant an incumbent franchise holder a new contract. There is currently a court battle going on in Ventura over such an issue. Ventura has been sued by its incumbent franchise for looking elsewhere for a cable television company.

With all these problems and issues concerning alternatives, the cable coordinating group would prefer to concentrate all their efforts on Group W to get the best deal.

"I'm optimistic," said Rotkin, "but I can't second guess Group W."

As negotiations begin, Group W has a number of factors in its favor, including a monopoly on contract negotiations. It also has the advantage of being the incumbent cable company, which means that if the city and county chose a different firm or system, the new company would have to wait until Group W's contract expires, whereas Group W would be able to start building the cable system immediately.

The cable group, however, is determined to get a satisfactory contract. The poor service and bad quality given by Teleprompter, a company which was bought out by Group W, has taught the group to be wary of signing another 15-year contract which does not meet their demands. It is the cable group who also can, as Mike Rotkin put it, "Tell Group W to take a walk if they don't negotiate in good faith."

Each side, although apparently far apart, seems to be willing to negotiate, and both sides say they are optimistic an agreement will be reached. However, only the next few weeks of negotiations will tell.

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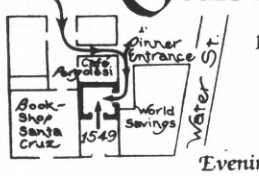

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God's Children Give a Politics Lecture

Shocking Habits

PHOTO KARIN VICTORIA

by Scott Brookie

The Sisters of Perpetual Indulgence, even by Santa Cruz standards, are not subtle. Maybe you had to be there; but then again, maybe you didn't. It doesn't take a great deal of mental work to imagine the impact of four gay male nuns delivering a joint guest lecture to an overflowing politics class.

Politics professor David Thomas and Regents' Lecturer Dennis Altman, who co-teach "Sexual Politics: Lesbian and Gay Liberation," ate lunch with the sisters before class at Stevenson Coffee Shop last Thursday. The rhythm there was thrown slightly off kilter.

"What's behind all this?" sputtered one student. Sister Freida Peoples, a towering Black man in full black habit over a full-length, apricot satin slip, golden and fuschia eye makeup, shoulder length feather earrings, and motorcycle boots, surveyed this victim of moral outrage slowly, up and down.

"What's behind all *this?*" countered the Sister with a slight leer, deftly turning the focus back to the questioner himself. The student retreated, his question perhaps answered.

The student's inquiry, of course, is not unusual; neither is the outrage that often accompanies it. In many ways, that outrage is just the point. Perhaps it was premonition about the stir they would cause that in 1979 prompted a group of gay men to don nuns' habits, makeup, and pompons—the latter "to heighten our presence" for their first public appearance, a march in San Francisco commemorating the anniversary of the Three Mile Island disaster. "People went bananas," remembered Sister Homo Fellatio later. "A lot of people just loved us and some people were very angry, and we thought, 'aha, there's something here.' "

Since then the Sisters have become one of the San Francisco gay community's most beloved institutions. They have spawned chapters in several cities in the US and in Canada, England, and Australia. Their activities have also expanded to include their own brand of political theater, a kind of pagan spirituality, fund raising, health education and occasionally running for public office, as Sister Boom Boom did, garnering 23,000 votes in his race for City Supervisor of San Francisco.

Having finished lunch and duly boggled the sensibilities of Stevenson College, the Sisters proceeded to the Cowell classroom, already filled to sitting-on-the-floor-room capacity. Sister Freida, for reasons that were to become apparent later, had taken the greatest pains with his appearance. Sister Bernadette Pacifica wore a simple, unadorned habit and wimple. Sister Katherine Joan had dressed in similar garb (save for the Adidas), ornamented only by a wicker pendant around his neck.

Sister Homo Fellatio, a tall, self-possessed man in a habit complemented by a rainbow-striped surplice and black fishnets, spoke first, opening the class with a meditation: "Think back to the first time you saw a nun. It was probably a woman. What did she look like? What did she smell like? What did you think of her? Imagine yourself in nun's clothes, walking down the street..."

Then it was the students' turn, time for academic inquiry. How often do they wear their habits? (One to 30 hours a week, depending on what's going on.) Are they affiliated in any official way with the Catholic church? (Don't really think they'd want us.) One woman raised her hand somewhat timidly. "I would never have thought of asking a Sister this before, but I've always wondered—what kind of lingerie do nuns wear?" There followed a delighted and instantaneous flurry of black cloth in the air, although some doubt was privately expressed afterwards as to whether jock straps or unaccompanied fishnet stockings were representative of the garb of most traditional nuns.

The nuns explained that there had recently been a split in the order, and the three more conservatively dressed Sisters were part of a new, as yet unnamed order more devoted to spiritual pursuits, while Sister Freida and the rest of SPI remain devoted to high camp. One man in the back was confused. "If you're more interested in spiritual things, why don't you just form a monastic order and dress like monks?" A loud chorus of boos and "boring" ensued from the Sisters.

"We dress in nun's clothes for the shock value," explained Sister Bernadette. "We want people to stop and think."

"If we dressed like monks, people would think we were just another sect," added Sister Katherine.

"Of course," said Sister Homo, "If we were just into it for the flashy clothes, we could always dress up like cardinals and popes."

Sister Freida recalled the time he and another member, Sister Missionary Position, had encountered a group of nuns from a Catholic teaching order on the street. "It was very windy, and we had our long habits on, blowing all over the place. They had on these modern short ones. I was a little worried, but when they passed us, one of them smiled and said, 'You really ought to try these short ones, they're much better in the wind.' "

"People say we are making fun of women," commented one Sister later. "Our intention is to make fun of the roles and of the constraints, and to make fun of the church, and of ourselves, ultimately. It's a political statement, making fun of the whole idea of sexual identity through clothes. People are for some reason very threatened by that."

The use of that threat can be quite powerful. It is not uncommon for bands of evangelical Christians to descend on the gayer parts of San Francisco, ministering to "sinful homosexuals" and creating potentially volatile situations. It is also not uncommon for the Sisters to appear at such times. "One time, we went in there with our ghetto blaster and surrounded them singing, kissing, being silly," recounted Sister Homo. "Finally they packed up their bullhorn and went away. We had taken away all their power."

The class came to a reluctant close with a hearty round of applause, the Sisters having clearly won over the majority of the hearts in the room. But there were more places to go, more rhythms to disturb. At the Whole Earth, I eavesdropped discreetly as a conversation between two students ground to a dead halt. There was a long pause. Finally, a hoarse whisper: "They really *are* guys!" As I left the Sisters, they were off to Central Services, laughing and shrieking, to visit a friend and to continue their own particular brand of evangelical work.

CAMPUS CLIPS

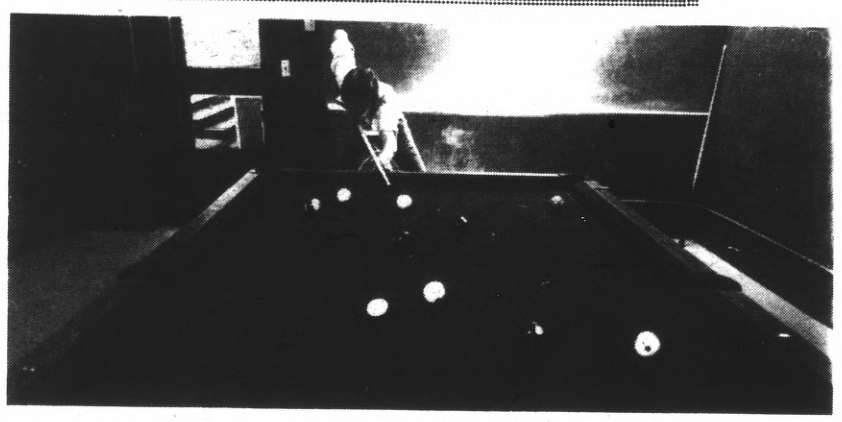

PHOTO KARIN VICTORIA

Hazard Hot

A hazardous waste facility now under construction at the base of campus should be a safer workplace for the people who handle chemical and radioactive wastes, according to Steve LeBoeuf, campus environmental health and safety technologist. All wastes produced in the science labs are currently stored in drums in the trailers behind Thimann Labs.

The new facility will have a large ventilated hood which will allow workers to pack wastes for shipment without inhaling chemical fumes in the process. Spills will be cleaned up quickly since the whole building will drain into a 55-gallon drum. "If anything leaks," said LeBoeuf, "we can just push it down the drain and have it back in a drum."

Hazardous wastes are picked up on a weekly basis—the chemical wastes by safety specialists from Santa Clara, and the radioactive wastes, including 10 gallons a month of radioactive mice used for mammary tumor research, by the Southwest Nuclear Company of Pleasanton. Chemical wastes are sold to another firm which mixes them with diesel oil and burns the mixture to generate heat. "This is all EPA [Environmental Protection Agency] approved," said LeBoeuf.

Since the wastes include flammable solvents, several people living in the vicinity of the new storage facility have questioned its safety. In response, the city fire department reviewed plans for the building and subsequently approved them. LeBoeuf admits that a fire at the facility might send toxic fumes into the surrounding neighborhood, but he believes it's unlikely that the wastes, once packed into drums, would catch fire.

Change for $3.00?

At a time when the cost of education is on the rise, UCSC students can still spare funds to invest in their future. This quarter 59 percent of the UCSC student body supported the California Public Interest Research Group (CalPIRG), a statewide student consumer and environmental protection group. CalPIRG gives students an opportunity to take direct action on issues of their choice by teaching organizing, research, and advocacy skills. Students can receive academic credit while gaining experience in grassroots organizing and public education on local or statewide issues.

Currently CalPIRG is working on four projects: researching and lobbying for a city and county "Right to Know" ordinance on hazardous materials; publishing a bicycle shop and back service and investment survey; sponsoring a tenants' rights workshop, and lobbying for a bill to create a Consumers Utility Board, SB 399.

If you're interested in their activities, drop by their new office—it's located under KZSC; or call them at 429-4797.

Communists, Walruses, and Us

When Yuri Andropov assured fifth-grader Samantha Smith that the Soviet Union had better things to do than conquer the United States—such as growing grain, writing books, and making space flights—he didn't mention seal and walrus watching. For the five Soviet scientists who attended a conference at the UCSC Center for Coastal Marine Studies last week, however, the study of aquatic mammals is a top priority.

The Soviets are participants in the Joint US-USSR Marine Mammal Project, a scientific exchange program which grew out of a 1972 environmental protection agreement between the two nations. According to Dr. Lev Popov, Senior Scientist at the Soviet All-Union Institute of Fisheries and Oceanography, the main purpose of the exchange program is to "conduct the most comprehensive research possible on marine mammals." Scientists use the results to determine the best methods for protecting wild marine mammals.

In the ten years since the program began, over a dozen projects have been completed. The most recent was a 1982 joint research cruise to the Chukchi Sea, north of the Bering Straits, where Soviet and American scientists observed more than 10,000 walruses and determined the age and sex of 1800 specimens. By studying the ratio of bulls, cows, and calves in the walrus herd, the researchers gained a clearer understanding of what comprises a healthy walrus population.

American scientists will join their Soviet counterparts in a study of dolphins in the Black Sea later this year, and the next meeting of the Joint Marine Mammal Project will take place in Russia in 1984.

Renters Have Rights Too, Ya Know

To avoid renter's grief (a disease reaching epidemic proportions in Santa Cruz), go to a workshop on living off campus. The Off Campus Housing Office is giving three of them: Monday, May 9, 7:30pm at their office on Heller Drive next to the west field; Tuesday, May 17, 7:30pm at the Cowell Conference Room; and Tuesday, May 24, 7:30pm at their office. For more information call 429-4435.

CalPIRG is also giving a workshop on tenants' rights on May 20, 3:30-5:30pm. For the location call 426-9626.

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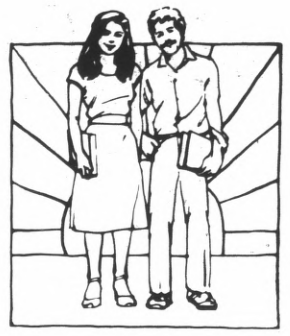

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CITY CLIPS

PHOTO: KARIN VICTORIA

Speak Softly And Carry a Big Notebook

In keeping with its theme of "public education and the encouragement of informed debate," the Paths to Peace conference continues this week with internationally reknowned speakers, right wing military hawks, and a list of workshops that would satisfy anyone's needs.

If you still haven't found your path to peace after listening to the speakers, maybe a workshop would help. You can learn about "The Gandhian Non-Violent Way to Peace," "War Tax Resistance," "Sure-Fire Methods to Empower Others to Creative Action," and "US Policy in Central America." Still undecided? How about "Waking Up in the Nuclear Age," "How the Issues of War and Peace Affect the Local Community," or "Breadmaking as a Way to Peace."

For more information on these, and the too many other workshops to write about, call 425-5609 or 476-4861.

Judge Tells County To Leave State Alone

A California Superior Court judge has denied Santa Cruz and 47 other counties the right to sue the state for not sufficiently funding county programs.

This ruling stands despite Proposition 4, passed in 1979, which forbids the state from mandating programs it cannot fund. Now counties must file claims with the state controller in order to receive any funds—a two-year process, according to county supervisor Gary Patton.

Patton said he was disappointed by the ruling because, "The state says 'go through the long process.' We've been doing it. At the end of the process the answer has always been no." But Patton added that the state will continue to review each situation individually and attempt to obtain funds from the state whenever possible.

More of a Barred Thing

Sheriff Al Noren would like another jail in Santa Cruz. As soon as clients at the neuro-psychiatric ward on Emeline Street move to the new psychiatric facility at Dominican Hospital, women prisoners on the work furlough program may move in—if Noren's idea is approved. Or they may not—if county analyst Connie Carter has her way.

The soon to be vacated facility has 20 beds, which Carter argues would be too large for a women's work furlough facility and too small for a men and women's work furlough program. Noren believes the vacant building would relieve the population pressure on the present two jails. He also says, "If the facility were large enough, weekenders could also serve time there."

Gwendolyn Warren, county Human Resources Agency administrator, stated that the Health Service Agency wants the building "for the community agencies that provide direct service to Human Resource Agency or Health Service Agency clients."

Russian Roulette Winner

In a settlement last week, the city of Santa Cruz awarded an undisclosed sum of money to a man who claimed he was a victim of police brutality. Randy Fierro charged that former officers Ed Chevalier and Joe Sanchez forced him to participate in a game of Russian roulette three years ago with the two officers and a gun Fierro thought was loaded.

William Glass, Chevalier's lawyer, believes that the settlement could prejudice the jury in the current police brutality trial involving the officers and two others, Mike Redus and Rick LeMarquand. The trial is currently in its fourth week and involves 16 allegations of assault against the four ex-police officers.

The allegations include incidents where officers struck people with their fists, feet, batons, and lead weighted saps. According to the accused officers, they were using accepted police techniques to handle people.

Bob Barker Says:

Let My Animals Go

by Kerry Nelson

"We are only the lunatic fringe of society," mocked Sally Gearhart to the over 3,000 demonstrators at the Mobilization for Animals (MFA) rally at UC Davis on April 24. "Are we observing the transformation of a lunatic fringe into a viable political movement?" The crowd applauded and cheered loudly. "That response in itself, I think, answers that question."

PHOTO:KARIN VICTORIA

Animal rights activists that day were focusing their protest on the often unnecessary and painful experiments that are being conducted in research labs across the nation. The rally gave special attention to the treatment of primates in labs. The demonstration was held at UC Davis because of the primate research lab located there. Protests that day took place at three other primate research centers in the US, with a total show of nearly 20,000 demonstrators. "This is the beginning of a brand new era of animal rights," said Patricia Forkan, vice president of the US Humane Society.

Before the rally began, a group of people watched a small video depicting an experiment which had been secretly filmed: a man deliberately setting a torch to a pig's flesh. The camera zeroed in on the gradual blistering of its skin under the flame. A woman turned away from the film muttering "Oh my God!" She told the others who stood looking on, "They ought to show that on television, you know."

The purpose of the rally was to educate the public. Speakers urged the demonstrators to note facts and to tell neighbors and friends about what was taking place in the labs. Bob Barker, master of ceremonies at the Davis rally, announced, "I'm here as an animal lover and as a concerned tax-payer. The federal government spends $4 billion every year on experiments which are unnecessary, useless, and repetitious. It's an industry now from which some people are making thousands, maybe millions of dollars."

"I'm Not a Dog" stated one sign at the rally, "Don't Test My Medicine on One." In research labs across the country, millions of primates, dogs, cats, mice, and other animals, undergo extreme pain in psychological and medical experimentation. Without anesthetics or decent cages, some animals live in pain for months. Over 100 million animals died in US research labs in 1982. Not all at the rally advocated a complete halt of animal experimentation, but the call was decidedly for an end to all unnecessary experimentation.

Speakers at the rally estimated that 60-80 percent of all animal experimentation is useless and/or repetitious. G. Del Vecchio of MfA compiled a list of some experiments conducted at the UC Davis lab in 1981. In one entitled "Chronic THC: Effects on Reproduction and Offspring," mother monkeys were forced to ingest THC (a marijuana ingredient) for periods up to five years. Apathy towards their offspring was duly noted. There have already been over 300 marijuana studies published since 1975.

Alternatives to animal experimentation include the use of human cell cultures, bacteria cultures, and mathematical and computer research. Conclusions drawn from cell cultures can in fact be more helpful than those drawn from animals, as was the case with thalidomide. Because thalidomide was found to be harmless when experimented on lab animals "we have 100,000 deformed adults," said Dr. Donald Doyle. "Extrapolation from animals to humans is a dangerous unpredictable jump." At the same time they tested thalidomide on animals, they were also testing the drug on human cell cultures; cell culture results showed that thalidomide was toxic.

A major issue for MfA now is the right of researchers to ban the public from publicly funded labs. Forkan noted that a bill has been proposed that would allow the National Institute of Health to study US research labs for two years. MfA opposes the "Hatch/Kennedy" bill on the grounds that, as Rick Haze, MfA coordinator in Santa Cruz puts it, "It's like having the landlord of a building inspecting his own building. MfA wants their own study." Forkan urged demonstrators to write their congressional representatives concerning this bill and a similar one recently proposed by UC Berkeley.

UC Berkeley recently requested a new research lab. Said Barker, "UC Berkeley is asking for $40 million to build the largest, most expensive building in the history of this state for animal experimentation."

Speakers stressed not only the need to educate the public as to what has been taking place in the labs, but also to understand why animal experimentation continues. Dr. Donald Barnes, a former animal researcher, told the crowd, "From 1964 to 1980, I [took part in] the practice of training animals for psychological research." He explained, "I thought humans had more rights than animals...We were conditioned to think that what we were doing was justified."

Here in Santa Cruz, MfA plans to focus their efforts against the proposed research lab at UC Berkeley. Said Rick Haze, "We'd like to concentrate on that in Santa Cruz. It hits not only on animal rights, but also on economics. $40 million could open a couple of libraries back up."

Gearhart, who has fought for both women's rights and gay rights, feels that this movement is a part of an even larger movement. "Mobilization for Animals are voicing the concern of the nation and western civilization that has been stunned by the violence of the times."

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but we do need dedicated people to join our staff.

Within the next few weeks we will be hiring people for the following positions to start next fall:

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* Ad Manager
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City Editor
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* Non-students may also apply

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Deadlines for letters are Tuesday at 5pm. Please type and double space them. Letters over a page in length run the grave risk of being edited. Letters on current events and material appearing in *City on a Hill* will be given precedence to letters rebutting letters appearing here. Send mail to Editor, City on a Hill, Stonehouse UCSC, 95064. Thank you.

Banks Have Rights, Too

Dear Staff:

UCSC leases, under a five-year contract, about 100 feet of ground to a bank. On that 100 square feet the bank has established an "automatic teller" for the convenience of UCSC customers.

The name of the bank is Wells Fargo. Wells Fargo won the right to this contract through a conventional financial bidding process, as mandated by State law. The "automatic teller" currently has some 800 regular patrons.

Because the bank is Wells Fargo, a goodly number of UCSC students and others are indignant. They object to Wells Fargo's investments in South Africa. (They would similarly object to Bank of America, Securty Pacific, Chase-Manhattan, etc. etc.) They urgently want the Wells Fargo "automatic teller" removed on moral grounds, regardless of whatever inconvenience this might cause its current customers and regardless of contractural obligation.

I appreciate their motives, but not their methods. There is a significant diversity of views as to the long-term effect—the benefits or the harm, for the oppressed peoples of South Africa—of continued foreign investment. The university must respect a diversity of views.

I have a personal view, but neither I, as chancellor, nor the university, as an institution, should seek to impose particular views upon all members of the university community.

If bans and sanctions are introduced, where do they stop? UCSC leases land to students, faculty, and staff for parking places. If Ford makes cars in South Africa, should the use of parking spaces be denied to drivers of Ford cars?

No one is compelled to use the Wells Fargo teller. An alternative teller, provided by the Santa Cruz County Teachers' Credit Union, will be available next fall. Persons who object to Wells Fargo's practices are free to seek, peacefully, to persuade others to change their patronage.

Surely those in the university should be well aware of the historical effects of compulsory moral certitude.

Sincerely yours,
Robert L. Sinsheimer

Undefined

Dear Staff:

As a long-time member of the Counseling and Psychological Services (CPS) staff, and on occasion its Acting Director, I wish to convey my comments on the article, "What is the Role of Counseling at UCSC?"

In my judgement, the article exhibits considerable confusion about the state of affairs within CPS and about the function of the counselors. First, all clinical psychological work done by counselors has always been and will continue to be treated as confidential information by all members of this staff. Confidential information concerning clients is *not* shared with faculty, parents, campus administrators, or indeed anyone except other members of the clinical staff and then only for the purposes of consultation and coordination of effort intended for the benefit of the student-clients. The exception is a life-threatening situation (homicidal or suicidal) when we are required by law to share this information with certain individuals specified by law. The intention has not and never will be to collect written lists of students in the service of "political surveillance" as your article implies.

I would also like to point out that our Director, Julian Silverman, spent over two hours talking with your reporter; the few quotes attributed to him are obviously extracted from a larger context. Part of the obfuscation of the issue has to do with the varied connotations and uses of the word "political" which occur—undefined—by all who were quoted throughout the article. This complete lack of clarity, the careless use of "political" is what gives the article its inflammatory and dramatic tone.

Rather than implying that the source of our paychecks (like all other employees on this campus, the Regents of the University of California) defines our jobs, you should have focused on the charge the University gives us: to provide confidential counseling services to all students at UCSC.

I think your article, slanted as it is, is a real disservice to the Counseling and Psychological Services staff and its Director. I would welcome a balanced presentation of our activities which would include the 4059 hours spent doing therapeutic work with the 1439 UCSC students who use our services during the academic year.

My most serious concern is that this article, we hear, threatens to damage students' confidence in using our services. By your article's misrepresentations and implications, you render disservice to those whom you supposedly serve: students themselves. Anyone who would like further clarification is welcome to call me.

Carol Proudfoot
Counseling and Psychological Services

Unfortunate

Dear Staff:

I have been a Counseling and Psychological Services (CPS) staff member for 11 years and I do not like to see our usefulness to students potentially damaged by your misleading, sensationalist article and cover (April 28). I would expect an award-winning paper to avoid stooping to distorting a situation by taking quotations out of context and by raising a totally false hypothesis.

Despite Mr. Taren's poorly thought out, inaccurate opinions, every member of our CPS staff, including our Director, Julian Silverman, is professionally committed to maintaining complete confidentiality within our Service about all students counseling contacts with us. Over the years I have seen us go to great lengths to ensure this confidentiality, which can be breached only in certain life-threatening situations or with the written consent of a client. Students' names have never been "collected for political purposes" by counselors, nor have we ever been asked to do so.

Your article is unfortunate. I would welcome an accurate discussion of CPS and the many services we offer students in your paper.

Ray Charland,
Counseling Psychologist

EDITORIAL

Cinco de Mayo 1983

Few US citizens understand the significance the 5th of May holds for the more than 72 million citizens of Mexico. May 5, better known as *cinco de mayo,* commemorates the remarkable Mexican victory in 1867 over a French occupation force that drained the country of money and installed a puppet emperor as dictator of Mexico.

Although this occupation was far from the last of Mexico's sorrows—it was followed by a 20-year dictatorship under Porfirio Diaz and a ruinous civil war—the date of its overthrow is still honored as marking that nation's first major victory over European domination. Mexico had been fighting foreign imperialists for three centuries—the Spanish, the French, and the US, which stole California and the greater part of the Southwest from Mexico—but this decisive battle at Puebla on May 5, 1867, proved to be the first step on the path to nationhood.

Though Mexico today is nearly smothered by a staggering national debt and the threat that Miguel de la Madrid's Reagan/Thatcher style of economics will bring down the government, the nation still has much to be proud of: a constitution which provides equal rights for women and protection for labor, and the distinction that Mexico was the first country to nationalize its oil industry.

On the 116th anniversary of their triumph over imperialism, we salute Mexico, and hope that some day Mexico's autonomy will be economic as well as nominal.

LETTERS

Disquieting

Dear Staff:

I am angered at Counseling Director Julian Silverman's guidelines which require counselors, during periods of "disquiet" at UCSC, to share with each other political information obtained through private counseling sessions with students.

The "disquiet" which Silverman fears—"a dispute between students and college administrators" that "generates a public protest in the form of demonstrations, publicized meetings, and/or local media coverage"—is, if I understand it correctly, the simple existence of politics. These guidelines imply that the campus community is incapable of solving its own problems. We are not fit, it would seem, to speak to one another; it's just too dangerous. But never fear, the psychologist has a very, very intimate understanding of the problem, having interviewed many students carrying the political activist disease. He simply shares this information with the administration, which is then equipped to prescribe a healthy peace, in which all of us can "function." "What you call politics," explained Silverman in the *CHP* article, "I call psychology."

Let's get one thing straight; there is a thing called psychology, and there is another thing called politics. I have personally benefitted from the excellent psychological services on this campus. My counselor had the good sense to stop short of attempts to mould my character. She talked with me, listened to me, helped me set my priorities straight. But, knowing the rightful limitations of private counseling, her final advice consisted of something like this: "Don't sit here talking to me; this is not what it's all about. Get out there into the world." I urge Mr. Silverman to mind his own business, that of private counseling, and leave politics to those of us who want to speak and interact as equals, out in the open.

Rescind those silly guidelines.

victim of the political neurosis

Underappreciated

Dear Staff:

As student members of Reg Fee Committee, we are concerned that the campus community have a clearer picture of the pressures involved in allocated reg fees.

Of the $500 we students pay each quarter, approximately one-third is classified as "registration fees" to be allocated for Student Services (e.g. Student Health Center, Physical Education, EOP, KZSC, the night shuttle, etc.) The overabused and underappreciated Reg Fee Committee makes recommendations to the chancellor—who has final authority—regarding allocation of these funds. This year, because of state budget cuts in education, we have been given the unpopular task of allocating $100,000 in budget cuts.

The decisions we undertake are not made blindly. Every program is examined individually in depth, and then looked at with respect to the overall picture: the range of service provided, the importance of each service to students, and the total financial cost. Toward this end, the entire committee has been meeting two hours a week, every week since the fall. Furthermore, members have been putting in innumerable hours in subcommittees examining each of the 32 programs. The student members also consult each college's student government and the council at Family Student Housing, for input into the funding process.

None of our choices are simple. Do we cut KZSC or Handicapped Services? Career Planning or the Health Center? Cooperative Education or Rape Prevention? Do we eliminate people's jobs or should reg fees be raised yet again? These are but a few of the dilemmas we must deal with at every meeting.

It is frustrating for us to be the objects of criticism by people and groups who have been misinformed, or assume we act without sensitivity to the needs of all students. We urge everyone with constructive input to either contact the Reg Fee Committee through Student Services, or join the Committee next year.

Paul Horvath, Darryl Moore,
Bruce Macleod, Michael Ross,
Cheryl Shanks, Pat Sims, Rick Zinman

Leave It to Cleaver

Dear Staff:

I was dismayed, though not surprised, to learn that Provost Ralph Guzman prevented Eldridge Cleaver and another conservative from speaking at Merrill College, UCSC. After weeks of stonewalling, all he offered was lame and contradictory excuses.

During the years I have observed UCSC, every manner of Communist, Socialist, Anarchist, Castro-ite, Trotskyite, Maoist, proterrorist, radical, and anti-American was freely welcomed to Merrill College. None was ever considered "too controversial." There was never a "lack of facilities," even on the briefest notice. No "security concerns" ever prevented these people from speaking.

Even the Merrill graduation I attended was turned into a mockery of learning and scholarship—totally politicized by leftists.

I suppose free speech and academic freedom apply only to one end of the political spectrum at Merrill College. Leftists at Berkeley recently shouted down Ambassador Kirkpatrick. But at Merrill College a non-leftist can't even get a foot in the door!

Edward Teach

PHOTO: MARK ZARETSKY

KALEIDOSCOPE

Terminal Replacement

Joey's on vacation for two weeks, studying for his oral sex exams ("Does he have to take any Spanish with that?" Woody Allen might ask), so he collared me to write Kaleidoscope. He threatened to replace me with a computer if I didn't write a fine column. He's itching for the chance to give me the pink slip to make room for the "random-pun-generator," which IBM developed at the PAP (Palo Alto Pun-o-genics) laboratory. The new machine spits out jokes faster than 10 Henry Youngmans, so I'm working under pressure. And believe me, a good pun is hard to find. I never liked computers anyway, ever since an unfortunate childhood accident where I was electrocuted by an abacus. Now those infernal machines are everywhere, much to my chagrin. But a certain technological application warms my heart and liver: the Oak Room serves computer-measured drinks, and not one nanosecond too soon.

Computers and the arts dance a slow tango this week in a series of art and technology lectures. Tonight, John Towning speaks on "New Frontiers in Computer Music" at 8pm at the Performing Arts Theater. Arthur Murray Lessons enter the modern age in Ed Dombrower and Mike Lopez's lecture/workshop on "Computerized Dance Choreography" in the Performing Arts dance studio at 3pm Friday. The lecture series continues Tuesday with "The Designer's Toolkit: Painting on the Computer," (Doesn't the paint gum up the terminals?), a lecture workshop by Lucia Grossberger. The workshop is at 1:30pm in the Porter study center. On Wednesday, Douglas Hofstadter, author of *Godel, Escher, and Bach,* lectures on "The Possibility (or Impossibility) of Computers Creating Beauty." I'm rooting for the possibility, but find out for yourself at 8:30pm Wednesday at Porter Dining Hall.

For the final lecture in the art and technology series, John Whitney will speak on "Yet Another Look at Music and What Computer Graphics Have to Do With It," Thursday May 12 at 8pm at the PA Concert Hall. And I thought those machines just crunched numbers.

Psychodrama

Enough technology, time for some good old-fashioned psychodrama. This weekend the Stevenson Theater Guild present *Equus,* Peter Schaffer's Tony-award winning play. The disturbing story of a young man's peculiar relationship with horses plays Friday, Saturday, and Sunday nights at 8pm in Stevenson Dining Hall.

Continuing runs include *Play It Again, Sam* (reviewed on page 29) which plays Thursday through Sunday at the Barn Theater. Showtime is 8pm; tickets are $4-5. Marsha Norman's highly praised *Getting Out* plays Thursday through Saturday at 8pm, and Sunday at 2pm at the Art Center Theatre. Call Bear Republic at 423-3504 for ticket information. "An Evening About Sex—And Other Things," featuring *Hold Me Until Morning* (reviewed on page 28) and comedienne Wendy Bowers (of Screaming Memes fame) will run Friday through Saturday this weekend at the Louden Nelson Center. The show continues next weekend, with Jane Dornacker as the featured comedienne. Both weekends the show starts at 8pm; tickets are $5 for adults and $3.50 for students and seniors. For the kids, the Bear Republic Theater presents *Trapdoor*—a bilingual children's comedy showing Sunday afternoon at the Louden Nelson Center. Tickets are $1.50 for kids, $3 for adults, and mothers are free, as long as they can prove it.

On the computerized dance scene, The San Francisco Moving Company—a modern dance troupe—takes up a two-day residency at UCSC this Friday and Saturday. The troupe performs in Cowell Dining Hall Saturday night at 8pm (tickets are $1 for Cowell students, $2 for others). On Saturday morning, troupe members will lead master classes at 11am Saturday in Kresge Town Hall. Anyone may attend the classes; admission is free.

The Cabrillo College dance department's annual spring concert premieres this weekend. Showtimes are Friday and Saturday at 8pm, and Saturday at 2:30pm. Tickets are sold at the door ($2.50 for students, $3.50 for others).

PHOTO:MARK ZARETSKY

Koko Taylor, "the earthshaker," will liven up this sleepy town more than a little bit when she brings her Blues Machine to O.T. Price's Music Hall this Saturday night.

Musica

Viva la musica mexicana! San Antonio's own Flaco Jimenez, "the King of the Squeezebox," and Lydia Mendoza play two shows tonight: the College Five Dining Hall at 7pm, and Kresge Town Hall at 9pm. Mendoza, winner of a 1982 National Endowment of the Arts Heritage Award, and Jimenez play irrepressible Tex/Mex *Music Nortena,* and they'll make you dance like someone gave you a hotfoot on a Texas sidewalk.

Speaking of hot souls, Tom Paxton will close out the Paths to Peace Conference with a concert Saturday at 4pm in the upper quarry. Paxton writes both uplifting love songs ("The Last Thing on My Mind") and sharp political satires. Tickets are $3.50 for students and seniors, $5 for others; they are available at the UCSC box office and all BASS outlets.

Merrill College promises a "skankin' good time" at their Reggae/Ska dance craze this Saturday night. The dance is a fundraiser for theater arts major Kevin Edwards, who plans to do a field study in Senegal and Guinea. Doors open at 9pm; admission is a mere $1.

Downtown, the inimitably amphigoric Tao Rhythmical will play at the Portuguese Hall on Friday. Doors open at 8pm; admission is $4. For those who prefer music that induces a lower blood pressure, folk pianist Scott Cossu, jazz pianist Michel Petrucci, and multi-instrumentalist David Casper will perform at the Moraga Concert Hall this Saturday. KAZU is hosting the show. Tickets are $6 in advance (at Cymbaline, Blue Rhythm, and Recycled records, plus the Civic box office), and $7 at the door.

At the clubs, SF new wave hotshots Romeo ("I might like you better if we slept together") Void play the Catalyst tonight (tickets are $7 at the door). The Cool Jerks ($2 advance, $3.50 door) and Batteries ($2.50 advance, $3.50 door) play the Cat Friday and Saturday, respectively. Koko Taylor and her Blues Machine shake OT Price's Saturday (showtime 9pm, tickets $4 advance at Cymbaline and OT box office, $5 at door). Kuumbwa features the Bobby Hutcherson Quartet on Monday (showtime 8pm, tickets $7.50, available at Cymbaline and Blue Rhythm records) and a free show Wednesday by the Kuumbwa Jazz Institute (8pm showtime).

Meaningful Glances

For the visually oriented, Rebeka Setz's photographs are on display in the Porter Provost Gallery. Over in the Charles E. Merrill Lounge, Robin Fairchild displays her oil and acrylic paintings. Downtown, Karin Victoria's "Transatlantic—photos from faraway places" is featured in the Dancing Man Gallery (123 Maple St.). Throughout May, the Arts Project in conjunction with the National Festival of Women's Theatre will exhibit paintings and photographs by women artists at the Louden Nelson Center and Cafe Pergolesi's.

And for you computer artists, "UNIX-B" users can have a picture of Garfield the Cat drawn on their CRT screens by simply typing the command "cat/usr/public/pictures/garfield."

—Gene Pithy

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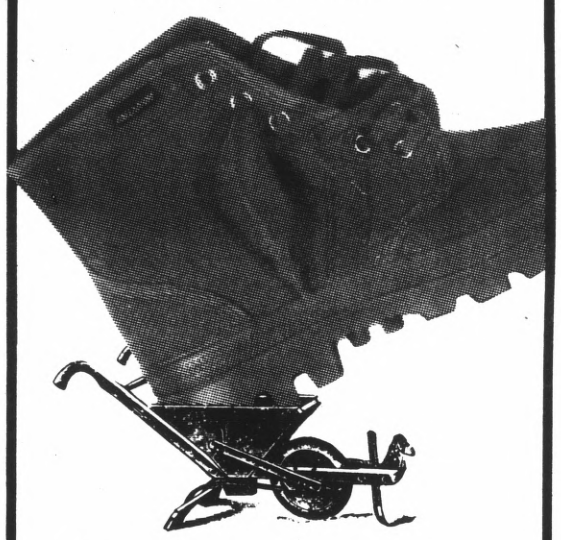

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429-3504

CALENDAR

ROCKING THE UPPER QUARRY 4 PM THIS SATURDAY. $5.00 GEN. $3.50 STUDENTS.

5 Thursday

☐movies

Film and Politics Film Series with visiting instructor Saul Landau, a double feature: **Que Hacer** and **Allende.** 7pm, Classroom Unit 2, $2.

Population Control and Sterilization Abuse, is a slideshow shown by Susan Longerbeam of the Women's Health Collective. Discussion will follow. 7:30pm, Kresge 159. Free.

Stevenson Thursday Night Film Series, **To Kill a Mockingbird.** 8 and 10:15pm, Stevenson Dining Hall. $1 Stevenson students, $1.50 general.

☐concerts

Flaco Jimenez and Lydia Mendoza in concert with mariachi band, "Los Caltecas," for Cinco de Mayo celebration. 7 and 10pm, Kresge Town Hall. Free.

☐theater

Woody Allen's **Play It Again Sam,** 8pm, Barn Theater. $4 students and seniors, $5 general. Performances will continue weekends to May 15.

☐lectures

Dynamics of Infection lecture series, Taddeus Midura, PhD: "Role and Scope of the Laboratories." 7pm, Thimann 3. Free.

Dr. Gough Reinhardt, Physicist and weapons analyst: "Peace Through Preparedness." Colonel Harvey Short, US Army Intelligence, Ret.: "Peace Through Strength," as part of the Paths to Peace lecture series. 7:30pm Cabrillo College Forum Building. $4 general, $2.50 students, senior and low income persons. Series tickets: $20.

Arts and Technology Lecture series, Dr. John Chowning: "New Frontiers in Computer Music." 8pm, Performing Arts Concert Hall. Free.

☐miscellaneous

"Applying to Experimental and Social Psychology Graduate Schools." UCSC psychology graduate students will share their experiences in applying to graduate schools. 7pm, Stevenson Fireside Lounge. Free.

Quaker midweek weekly meeting for worship, sharing and singing. 7pm, Kresge 323.

International Week, sponsored by the Center for American Language Studies, will have presentations by students from Saudi Arabia, slides, music and food to sample. 7:30pm, Merrill Baobab Lounge. Free.

Art Exhibit: Photographs by Rebeka Setz. Porter Provost Gallery. Free. Continues to May 11.

6 Friday

☐movies

East of Eden and **Rebel Without a Cause,** a double feature brought to you by The Film Committee. 8pm, Classroom Unit 2. $2.

☐theater

Play It Again Sam: *See May 5 for details.*

Equus, presented by The Stevenson Theatre Guild. 8pm, Stevenson College. $3.50 general, $2.50 students. Continues weekends to May 22.

☐lectures

Spotlight on Women Scholars lecture series, Kristen Luber: "Abortion and the Politics of Motherhood." 11:30am, Stevenson Conference Room. Free.

Keith Hoskin, University of Warwick, England, will speak on "Inscribing Childhood." 1:30pm, Kresge 159. Free.

Arts and Technology Lecture Series, Ed Dombrower and Mike Lopez will do a lecture/workshop on "The Non-literal Art: Computerized Dance Choreography." 3pm, Performing Arts Dance Studio. Free.

The San Francisco Moving Company will have a lecture/demonstration. 3pm, Live Oak Senior Citizens Center.

☐miscellaneous

The San Francisco Moving Company will be at Cowell College for a residency program. The program will include a lecture-demonstration, two classes, and a concert. Master Class/first class. 11am, Branciforte Jr. High School. Event will continue to May 7.

A tribute to Oakes College: Students interested in **TWANAS** are encouraged to join the festivities including a viewing of the 1981 hunger strike video. 4:30pm, Oakes 102. Free.

Gay and Lesbian Alliance Rap Group, Men's rap group: 1st and 3rd Fridays—Women's rap group: 2nd and 4th Fridays. 7pm, Stevenson 237A.

Hedzoleh Soundz: Dance to African Highlife music as part of International Week, sponsored by The Center for American Language studies and Merrill Student Council. 9pm, Merrill Dining Hall. $3 general, $2 students.

Art Exhibit: Abstract works on paper done in oil and acrylics by Robyn Fairclough. Charles E. Merrill Lounge. Free. Continues to May 20.

Art Exhibit: "Transatlantic," a show of photographs by Karin Victoria. 9 to 5pm, Dancing Man Gallery, 123 Maple Street. Continues to May 19. Reception 5pm, May 8. Free.

Deadline for submission of proposals for Chancellor's Discretionary Funds. For more information, call Campus Activities at x2934.

7 Saturday

☐concerts

Tom Paxton appearing in concert. 4pm, Upper Quarry. $5 general, $3.50 students.

Five Centuries of Lute and Guitar Music, featuring Renaissance and Baroque lutes and guitar. 8pm, Calvary Church, Lincoln and Center Street. Free. Performance will repeat May 8.

The San Francisco Moving Company, will perform a Narrated Concert. 8pm, Cowell Dining Hall. $2 general, $1 students.

☐theater

Play It Again Sam: *See May 5 for details.*

Equus: *See May 5 for details.*

☐lectures

Marxist Student Group Lecture Series. Speaker and topic to be announced. 1pm, Oakes 204. Free.

☐sports

Women's Soccer: League Playoffs, Stanford. Call x4524 for more information. Playoffs will continue May 8.

Sailing: North 7 at S.F. State. Continues May 8. Call x2531 for more information.

☐miscellaneous

The San Francisco Moving Company will have a Master Class for students. 11am, Kresge Town Hall.

Come to a benefit for *deVoid.* There will be live music, boxed funk, poetry and circus-cum-chaos. 4pm, Kresge Communter Lounge. Donation requested.

Women's Studies Collective will have a "Women's Coffeehouse - Open Mike" 7pm, Crown-Merrill Recreation Room. Free.

Reggae/Ska Dance, a benefit dance for Kevin W. Edwards. 9pm, Merrill Dining Hall. $1.

Waltz with members of the UCSC Orchestra. 9pm, Crown Dining Hall. Free.

8 Sunday

☐movies

Double Feature: **Casablanca** and **Play It Again, Sam.** *Casablanca* will show at 7pm, *Play It Again* will show at 9pm, Kresge Town Hall. $2.

☐concerts

Five Centuries of Lute and Guitar Music: *See May 7 for details.*

☐theater

Play **It Again S**
for details.

Equus: *See May*

☐sports

Women's Soccer
Playoffs: *See Ma*

Sailing: *See May*

☐miscell

Intervarsity Chri
sponsors a manu
the Gospel of M
Carrie Bare. 6:3
Health Center.

9 Monda

☐movies

Adventure Film
featuring *Maui*
World for Men, a
River of Annapur
Classroom Unit
students, $3 gen
May 10.

De/Signing Wo
Series, **Gentler**
Blondes, 7:30p
Unit 1, $1.50.

☐lectur

Arts and Techn
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Study Center. F

Spotlight on W
lecture series, K
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APPEARING WITH 'LOS CALTE
FOR CINCO DE MAYO CELEBR
10 PM KRESGE TOWN HALL.

CALENDAR

☐theater

Play **It Again Sam:** *See May 5 for details.*

Equus: *See May 5 for details.*

☐sports

Women's Soccer, League Playoffs: *See May 7 for details.*

Sailing: *See May 7 for details.*

☐miscellaneous

Intervarsity Christian Fellowship sponsors a manuscript study in the Gospel of Mark, led by Carrie Bare. 6:30pm, Cowell Health Center.

9 Monday

☐movies

Adventure Film Festival, featuring *Maui Windsurfing, No World for Men,* and *The Raging River of Annapurna.* 7:30pm, Classroom Unit 2. $2.50 students, $3 general. Continues May 10.

De/Signing Women Spring Film Series, **Gentlemen Prefer Blondes,** 7:30pm, Classroom Unit 1, $1.50.

☐lectures

Arts and Technology Lecture Series, Lucia Grossberger will do a lecture/workshop on "The Designer's Toolkit: Painting on the Computer." 1:30pm, Porter Study Center. Free.

Spotlight on Women Scholars lecture series, Katherine Newman: "Divorce and the Meaning of Downward Mobility in American Culture." 4pm, Stevenson Fireside Lounge. Free.

Helen C. Escolle Seminar Series, Virginia Walbot: "Disease Lesion Mimics of Maize." 4pm, Thimann Lecture Hall I. Free.

Dynamics of Infection lecture series, Thomas Deetz, MD: "Chemotherapeutic and Other Preventative Strategies." 7pm, Thimann Lecture Hall 3. Free.

☐miscellaneous

Japanese workshop and lecture: Dr. Chihiro Kumakura, San Francisco State University: "Common problems on translation of Japanese literature to English language" Workshop: Translation of Akutagawa Ryunosuke's "Kumo no Ito." 3pm, Charles E. Merrill Lounge. Free.

Study Skills Workshop series, Ray Charland, Counseling and M.J. Glatzel, Admissions: "Coping with Stress." 3:30pm, Women's Re-Entry. Free.

Students for Mobilization for Animals weekly meeting. 8pm, Cowell 113.

ING WITH 'LOS CALTECAS"
ICO DE MAYO CELEBRATION
RESGE TOWN HALL. FREE.

10 Tuesday

☐movies

Adventure Film Festival, featuring **Canadian Mountain Odyssey, The Savage Mountain,** and **Double High.** 7:30pm, Classroom Unit 2. $2.50 students, $3 general.

De/Signing Women Spring Film Series, **Gentlemen Prefer Blondes,** 7:30pm, Classroom Unit 1, $1.50.

☐lectures

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Students for Mobilization for Animals weekly meeting. 8pm, Cowell 113.

11 Wednesday

WILL BE APPEARING WITH LYDIA MENDOZA. WILL LOOK LESS LIKE DRACULA AT THAT TIME.

☐movies

An Encounter with Tragedy film series, **The Winter's Tale,** by Shakespeare. Discussion to follow. 7pm, Communications Building, Studio C. Free.

De/signing Women film series, **Mother Kusters Goes to Heaven.** 7:30pm, Classroom Unit 2. $1.50.

The Bad Sleep Well, A Japanese film with English subtitles, starring Toshiro Mifune. A government official, Nishi, plots a scheme of vengeance against corporate scoundrels who are responsible for his father's death. 7:30pm, Thimann 3. Free.

☐concerts

Gene Albin and Sibylle Wilson will perform Schubert's "Die Schone Mullerin," in a classical vocal recital. 8pm, Performing Arts Concert Hall. $3 general, $1 students and seniors.

☐lectures

Lick Observatory Lecture series, Dr. David J. Stevenson: "Winds, Rings and Fields: New Insights into the Origin, Structure and Evolution of Giant Planets." 3:45 pm, Natural Sciences II, 221. Free.

Spotlight on Women Scholars lecture series, Wendy Mink: "Building a Labor Establishment: Labor and Liberal Reform." 4pm, Stevenson Fireside Lounge. Free.

Women and The Visual Arts lecture series, Jay Defeo: painting, 4pm, Classroom Unit 1. Free.

Professor Sidney Monas, Slavic Language Department, University of Texas: "Unreal City: St. Petersburg in Russian Culture." 4:30pm, Kresge Seminar room 159. Free.

Arts and Technology Lecture Series, Dr. Douglas Hofstadter: "The Possibility (or Impossibility) of Computers Creating Beauty." 8:30pm, Porter College Dining Hall. Free.

☐miscellaneous

Indian Education in Mexico and Guatemala with guest speaker Nannette Grimes. 12 to 1pm, Women's Re-Entry. Free.

Poetry Reading with Nellie Wong, author of "Dreams in Harrison Railroad Park"; Karen Brodine, author of "Illegal Assembly"; and Psyche Pascual. 4pm, Oakes Coffee Shop. Free.

TWANAS weekly meeting to organize for the publication of the quarterly newspaper. We welcome all interested students to come to our meetings. 7pm, Merrill 2.

Psychology Collective informal event of Psychology students meeting the Faculty. 4:30pm, Stevenson 150.

African Solidarity Union is having a slideshow and speaker on the sharpening war of national liberation in the Congo (Zaire). 7:30pm, Merrill Baobab Lounge. Free.

University Catholic Community weekly meeting welcomes all persons who wish to participate in a local cell of the Universal Church. 7:30pm, University Religious Center (below Cowell Dining Hall).

Intervarsity Christian Fellowship weekly meeting and Bible study. 7:30pm, Kresge 323.

Asian American Student Alliance bimonthly meeting. 7:30pm, McHenry Library Room 325.

Student Smile Society biweekly meeting cancelled so that members can attend the Douglas Hofstadter lecture. 8:30pm, Porter Dining Hall.

Symbiosys is having an information table outside Porter Dining Hall, 6:30 to 11pm.

continued on page 31

AT
O.T.'S
O.T. PRICE'S *Music Hall*
3660 Soquel Dr. 476-3939
Take 41st Ave. exit to Soquel Dr. & turn left
This Friday, May 6—2 shows–8 and 11 PM
THE ELVIN BISHOP BAND
and **Air Mail Special** featuring Jean-Ann Hubbard
9pm showtime/$3 door only
This Saturday, May 7
OT's and KUSP Proudly Present The Woman Known as
"The Earthshaker" and **"The Queen of Blues"**
KOKO TAYLOR AND HER BLUES MACHINE
"Koko Taylor is the most impassioned and exciting of women's Blues singers." **-The New York Times**
Air Mail Special opens at 9PM–$4 adv/$5 door

45 PERFORMANCES • 25 WORKSHOPS
WARM UPS • FORUMS • LECTURES • DANCE

Monday, May 16 – Sunday, May 22
TICKETS NOW ON SALE
THE KICK OFF EVENT
MOTHER'S DAY FESTIVAL
SUN. MAY 8 - 2:00 PM
SAN LORENZO PARK **FREE!**

ZACHARY'S
Smoked Spare Ribs
Vegetable Skewer
Fish of the Day
Salsa Chicken
Smoked Chicken Salad
Stroganoff Crepe
Classical Guitar Performed Thursday Through Sunday Nights
819 Pacific Ave., Santa Cruz 427-0646
LUNCH: Monday - Friday, 11:30-2:30
DINNER: Every Night from 5:30

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Cinco de Mayo Special
Burritos
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Buy one and get your second free!
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Ceviche Mexicano: Fish, Shrimp, and Crab topped with Salsa Fresca and Avocado Slices—$3.75
2340 Mission St.
Open Daily 9am till 9pm

A Gift to the Community
From the Churches of Christ, Scientist of Santa Cruz County

A free one-hour lecture by
Charles-Etienne Houze, C.S.
of Paris, France, who tells how
Christian Science Answers the Challenge:
"Follow Jesus Christ, Today?"
At First Congregational Church
900 High Street, Santa Cruz
Thursday Evening, May 12TH, 8:00 PM

Mr. Houze is a member of the Christian Science Board of Lectureship

Free child care and ample parking provided

All are Cordially Invited

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BBQ Restaurant
458-1066
"Be A Happy Smacker"
Lip Smackin'
Open Daily
11:30 am - 9 pm
Sunday 11:30 - 6:00
1501-A Mission St., Santa Cruz
(behind Marty's Hot Dogs)
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VIEWFINDER

BASKETCASE. Destined for Golden Turkeyhood after a straight year of midnight shows in NYC, *Basketcase* is reputedly the *Plan 9 from Outer Space* of the '80s. This classic in Bad Cinema comes recommended from a fan of same. At the Del Mar. Fri and Sat, 12:15 midnight.

BROTHER SUN, SISTER MOON. Youth fetishist Franco Zeffirelli's dewy-eyed story based loosely on the legend of St. Francis of Assisi has lyrical moments, but other scenes don't quite come off. Starring Graham Faulkner, Judi Bowker, and Alec Guinness; featuring songs by Donovan. At the Nickelodeon. Sunday only, 3:15.

CLASS OF '84. There's the devil to pay in Toronto the Good when a band of drug-crazed punks decide to turn Abraham Lincoln High School into a battlefield. Wait, you say, a high school named after Lincoln in Canada? The fact that the film is nominally set in the US while offering extensive landscapes of Yonge Street and Lake Ontario is one of the less absurd aspects of this potboiler. It may be a long time before you see a film this bad again. At the Del Mar. Fri and Sat, 12:15 midnight.

DANCE CRAZE. Terrific sounds abound in this ska collection featuring such groups as the English Beat, Selector, and the Specials. At the Nickelodeon. Sunday only: 3:35.

DERSU UZALA and **THE LAST WAVE.** The always masterful Akira Kurosawa directed *Dersu Uzala* (1975), a Japanese-Russian production which deservedly won an Oscar for its portrayal of the cross-cultural respect that develops between a forest-dwelling guide and a Russian soldier surveying near the border of Mongolia. Outstanding photography. With *The Last Wave* (1977). Australian director Peter Weir indulges his mystical bent in this supernatural film about a lawyer (Richard Chamberlain) defending an aborigine accused of murder. At the Nickelodeon. Daily: *Dersu*, 7:30; *Wave*, 9:55. Sun matinee: *Dersu*, 5:30.

DOCTOR DETROIT. Dan Ackyroyd makes a bid for film stardom without partner John Belushi in a comedy about a timid professor who masquerades as a pimp to help a gang of prostitutes. Opens Friday at the Aptos Twin. Daily: 6, 8, 10. Weekend matinees: 2, 4.

FLASHDANCE and **48 HRS.** Story of an aspiring dancer who works as a welder by day and cuts loose at night with her lover/boss is not compelling, but *48 HRS*, directed by Walter Hill, is at times truly funny and halfway poetic in the Peckinpah style. Eddie Murphy and Nick Nolte come out swinging in this improbable tale of male bonding and violence. A must-see for fans of street fighting. At the 41st Ave. Playhouse. Daily: *Flashdance*, 6:45, 10:15; *48 HRS*, 8:30. Sat and Sun: *Flashdance*, 3:05, 6:45, 10:10; *48 HRS*, 1:20, 4:55, 8:30.

GANDHI. Richard Attenborough's sprawler about the life of the Mahatma is slow-moving and overly reverential. Ben Kingsley turns in an awe-inspiring performance in the title role, but the film tends to ignore any complexities in the personality of India's greatest leader. But despite its flaws, *Gandhi* has a positive social message— a thing to be valued these days. At the UA Cinema. Weekdays: 8. Sat, Sun: 12, 4, 8.

LOCAL HERO. Mr. MacIntyre goes to Scotland in this charming comedy from *Gregory's Girl* director Bill Forsyth about an oil executive sent to a tiny Scottish village full of canny natives who can't wait to sell out their town as the site for a big refinery. Shades of Frank Capra freshened by Forsyth's quirky sense of humor and regional flavor. At the 41st Ave. Playhouse. Daily: 7:30, 9:40. Weekend matinees: 1, 3:05, 5:10.

MAN FROM SNOWY RIVER. Kirk Douglas stars in this story about a boy, a girl, and a bunch of horses. Beautiful equine and landscape photography; clean, wholesome entertainment. At the Nickelodeon. Daily: 7, 9. Sun matinee: 5.

MARIANNE AND JULIANE. Reviewed this issue. At the Nickelodeon. Daily: 7:15, 9:15. Sun matinee: 5:15.

MODERN TIMES. Charlie Chaplin's last silent film (1936) is an acerbic probe of the machine age and its attendant ills, from which modern times emerge with more punctures than a 50-year-old junkie. At the Nickelodeon. Sun at 2:30.

MONTY PYTHON'S MEANING OF LIFE. Gross? Indeed, yes, but beyond the theater of cruelty routines lies a savage and uncompromising sensibility that makes *Meaning* one of the most powerful and incisive commentaries on modern life ever committed to celluloid. The Python troupe has never been more funny or more on target. At the Rio Theater. Daily: 7:30, 9:30. Weekend matinees: 1:30, 3:30, 5:30.

MY DINNER WITH ANDRE. Director Louis Malle's filmed conversation between two old friends—playwright-actor Wallace Shawn and theatre director Andre Gregory—in a sometimes comic, sometimes annoying exchange. Fascinating premise, well-executed. At the Nickelodeon. Sun matinee only, 2:45.

NEON NIGHTS. This X-rated midnight offering has *Hustler* magazine's seal of approval, so *caveat emptor*. At the Del Mar. Fri and Sat, 12:15 midnight.

THE PARTY and **WHAT'S UP, DOC?** Peter Sellers stars in *The Party*, an almost completely silent film in which he portrays a befuddled Hindu mistakenly invited to a swank Hollywood party. One of Sellers's best, even if he did cop a lot of his best licks from Jacques Tati. Co-billed with Peter Bogdanovich's homage (read: ripoff) of the screwball comedy. Even if you hate Barbra Streisand's guts, you'll be surprised how adroitly Bogdanovich handles this farce. Fine supporting cast includes Kenneth Mars and Austin Pendleton. At the Sash Mill. Sat-Mon: *Party*, 7:30; *Doc*, 9:20 and 5:40 Sunday.

PORKY'S. Another missile in the war to discredit heterosexuality, *Porky's* mixture of boobs and boobs is guaranteed to make you wish for a copy of *Mad* magazine, a backyard, and a big plastic bag full of plastic soldiers. Ah well, you can't argue with success; *Porky's* was the biggest sleeper of 1982. Watch for clever scene where the protagonist drills a hole into the girls' locker room. That's entertainment! At the Del Mar. Daily: 6, 8, 10. Weekend matinees: 1:45, 3:45.

ROCKY III. Sylvester Stallone —love him or hate him, he doesn't care. He's shadowboxing all the way to the bank. And those who love boxing and old-fashioned storytelling and don't mind Stallone's pouty mug will thoroughly enjoy *Rocky III*. At the UA Cinema. Daily: 7, 9. Weekend matinees: 1, 3, 5.

THE SALT OF THE EARTH and **CRIME TO FIT THE PUNISHMENT.** Reviewed this issue. At the Nickelodeon. Complete double bill daily at 6:50, 9:30, and 4:15 Sunday.

STEPPENWOLF and **SIDDHARTHA.** It's lots of fun to read Herman Hesse, but I can't say the same for viewing an evening's worth of movies based on two of his most popular books. *Steppenwolf* stars Max von Sydow and Dominique Sanda, and is the more entertaining of the two, but *Siddhartha* sports cinematography by Sven Nykvist. Interesting if you favor the convoluted and terribly arty. At the Sash Mill. Tue-Wed: *Steppenwolf*, 7:30; *Siddhartha*, 9:25.

STILL SMOKIN.' An early release of Cheech and Chong's latest. The twosome's special brand of humor should fit right in with the other teen fare coming out this season. Opens Friday at the Del Mar. Daily: 6:20, 8:15, 10. Weekend matinees: 1, 2:45, 4:30.

SOMETHING WICKED THIS WAY COMES. Masterweaver of sci-fi tales Ray Bradbury teamed with Disney to film one of his stories, about two young boys who fight to save their town from the grip of an evil carny huckster who operates a ride that can bend time. Starring Jason Robards, Pam Grier; directed by Jack Clayton. At the 41st Ave. Cinema. Daily: 7:20, 9:25. Sun matinees: 1:05, 3:15, 5:15.

TOOTSIE. Hoffman excels in his dual role as Dorothy/Michael in a film with moments of believability and *deux ex machina* joined to make a first-rate comedy. Director Sydney Pollack does a superb job with good material and Bill Murray as an existential playwright gives one of his best performances. At the Aptos Twin. Daily except Sat: 6:30, 9, plus 1:30, 4 on Sun. Sat: 1, 3:15, 6, 10:15, and sneak preview of *Blue Thunder* at 8:15.

VALLEY GIRL. An awesome chick meets a bitchin' dude, but he's from the wrong side of the Hollywood Hills and he listens to "punk" rock. On the soundtrack are Men at Work, The Plimsouls, Psychedelic Furs, and Bonnie Hayes and the Wild Combo. With *The Hunger*. David Bowie, Catherine Deneuve, and Susan Sarandon skulk around in a macabre vampire tale of searching for youth and beauty. Directed by Tony Scott, close personal relative of Ridley. At the Del Mar. Daily: *Girl*, 8:10; *Hunger*, 6:20, 9:50. Weekend matinees: *Girl*, 1, 4:35; *Hunger*, 2:45.

THE VIGILANTE. Yes, Virginia, it's another there's-no-justice-for-the-victims drama, but reputedly this entry in the genre tries to avoid racism and isn't too bad. The multi-racial cast is topped by salsa musical star Willie Colon. Directed by William Lustig. Opens Friday at the Del Mar. Daily: 6:30, 8:20, 10:10. Weekend matinees: 1:15, 3, 4:45.

THE WALL. A strange excursion into the world of rock opera which sports great special effects, unusual animation by Gerald Scarfe, and a drippy Pink Floyd soundtrack. Never have so many given so much for so little. At the Del Mar. Fri and Sat, 12:15 midnight.

A WOMAN REBELS and **MARY OF SCOTLAND.** A Katherine Hepburn double-header. *Woman Rebels* (1936), directed by Mark Sandrich, stars Hepburn as an American propelled into the suffragist movement after her experiences in Victorian England. With John Ford's historical pageant about the life and times of doomed Queen Mary. Hepburn, Fredric March, John Carradine, lashing rain, and dark plots enliven the action. At the Sash Mill. Thur-Fri: *Woman*, 7:30; *Mary*, 9:05.

YEAR OF LIVING DANGEROUSLY and **TRENCHCOAT.** Peter Weir's love story set against the civil war under Sukarno is seriously flawed but watchable and interesting. The backdrop is nothing more than that, there's spotty character development, and Linda Hunt as a mystic dwarf is the highlight of the movie. With a stinker which stars Margot Kidder as a mystery novel writer tracking a real case. At the Capitola Theater. Daily through Tues: *Year*, 7, 10:25; *Trenchcoat*, 8:55. Matinees start at 3.

Microelectronics Conference at UCSC

by Karen Geiffert

"Chip" is becoming a household word; it is the basis for digital watches, video games, computers, and missile guidance systems. Chips have turned the Santa Clara Valley into Silicon Valley, and now the microelectronics industry is moving into the Santa Cruz area. Dazzled with all this high technology, few of us have reflected on what it all means. A four-day conference at UCSC "will provide the first systematic and comprehensive overview of the microelectronics industry," according to Richard Gordon, an assistant professor of politics at UC Santa Cruz.

"This new industrial revolution is still in its infancy," said Gordon. "Over the long term, however, few areas of our lives will remain untouched by its effects, and its impact will be experienced on a global scale. Microelectronics has given us the information revolution, which is "restructuring the labor market and creating a new generation of 'haves' and 'have nots'—those who control the technology and those who are controlled by the technology," Gordon added.

"Over the years there have been two kinds of predictions made about computers and society," said Langdon Winner, visiting professor of politics and technology and author of *Autonomous Technology.* One view envisions megalithic, oppressive, number-crunching machines that increasingly oppress people. The other view anticipates that the use of small computers will lead to a more democratic, playful, and creative humanity. The question is now which future is more likely?" said Winner.

The conference will answer Winner's question from a variety of perspectives. Participants include both advocates and critics of the growing microelectronics industry. Representatives of industry, government, trade unions, local community groups, and academics will discuss the proper role of microelectronics in our society.

UCSC is an ideal host for the conference because, according to Gordon, "our community is particularly well situated to develop an innovative perspective on the issues concerning the microelectronics industry."

The conference will emphasize discussion; each panel will begin with an overview, and then panelists and the audience will talk about the issues.

Two special workshops will specifically address the impact of the microelectronics industry on Santa Cruz. The first workshop will include local government and industry representatives; the second will focus on problems and strategies for labor organizing in the industry.

The conference will begin Thursday, May 12, and continue through May 15. Most events will take place at Classroom 2 on the UC Santa Cruz campus. The conference was organized by the Silicon Valley Research Project, a group of concerned faculty, graduate and undergraduate students at UCSC. All events are free and open to the public, but seating is limited. For more information contact Conference Assistant Wendy Fassett, at 429-4284 or the UCSC Conference Office at 429-2611.

The Conference features a number of nationally-known experts in the microelectronics field. The two keynote speakers are Robert Noyce and Harley Shaiken. Noyce is a research associate with the Program of Science, Technology, and Society at MIT, an author of *A Technology Bill of Rights,* and an expert on the human consequences of factory and office automation.

A partial list of the panelists includes Frederick Zeiber, vice president of Dataquest, a leading Silicon Valley research firm; AnnaLee Saxenian, author of a major study on the impact of industrial development in Santa Clara County; John Markoff, Senior Editor of *Infoworld;* Maria Patricia Fernandez Kelley, an expert on gender, race, and class issues in microelectronics; Joseph Wizenbaum and Terry Winograd, two dominant American theorists of high technology and the rational society; and Judith Gregory, research director, National Association of Working Women.

In addition to keynote speeches and panel discussions, two workshops will focus on the impact of microelectronics on Sant Cruz County. The first workshop will include Sam Farr (Assemblyperson, 28th District, California), and Diane Schlageter (Personnel Manager, Victor Technology). The second workshop will include Kathy Ruiz (Organizer of Glaziers, Architectural, Metal, and Glassworkers Union), and Jim Potterton (Director, Labor Studies, San Jose City College),

—Karen Geiffert

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May 12-15, 1983; Classroom Unit II

■ **Thursday May 12 7:30-10:00 PM**
Keynote Addresses by Robert Noyce, Harley Shaiken.
Responses by Donna Haraway, Gary Patton, Chuck Peddle, Ira Pohl

■ **Friday May 13**
9:30-11:30 AM Panel I:
INDUSTRIAL RESTRUCTURING IN MICROELECTRONICS
Frederick Zieber; John Alic; Ted Bradshaw; William Finan
1:00-3:30 PM Panel II:
LABOR PROCESS ORGANIZATION IN MICROELECTRONICS
David O'Connor; Linda Lim; Maria Patricia Fernandez Kelly; Robert Howard; Paul Gustavson
4:00-6:00 PM Panel III:
MICROELECTRONICS AND GOVERNMENT
John Markoff, Lenny Siegel; Elizabeth Useem, Linda Kimball; Robert Jacobson
8:00-10:00 PM Workshop I:
THE MICROELECTRONICS INDUSTRY AND SANTA CRUZ
Sam Farr; Barbara Leichter; Diane Schlageter; Lenny Siegel

■ **Saturday May 14**
9:00-11:30 AM Panel IV:
MICROELECTRONICS AND THE WORKPLACE
Paul Adler; George Kohl; Harley Shaiken; Judith Gregory; Paul Attewell
1:00-3:30 PM Panel V: MICROELECTRONICS, URBAN DEVELOPMENT AND COMMUNITY FORMATION
AnnaLee Saxenian; Dale Whittington; Maria Patricia Fernandez Kelly; Richard Gordon
4:00-6:00 PM Workshop II: THE MICROELECTRONICS INDUSTRY: ORGANIZATION AND THE PUBLIC INTEREST
Peter Broderick; Jim Potterton; Kathy Ruiz; Pat Lamborn

■ **Sunday May 15**
9:30-12:00 AM Panel V:
MICROELECTRONICS: THE QUESTION OF DEMOCRATIC PARTICIPATION
Dick Greenwood; Rob Kling; Herbert Schiller; Nancy Snyder; Joseph Weizenbaum; Terry Winograd

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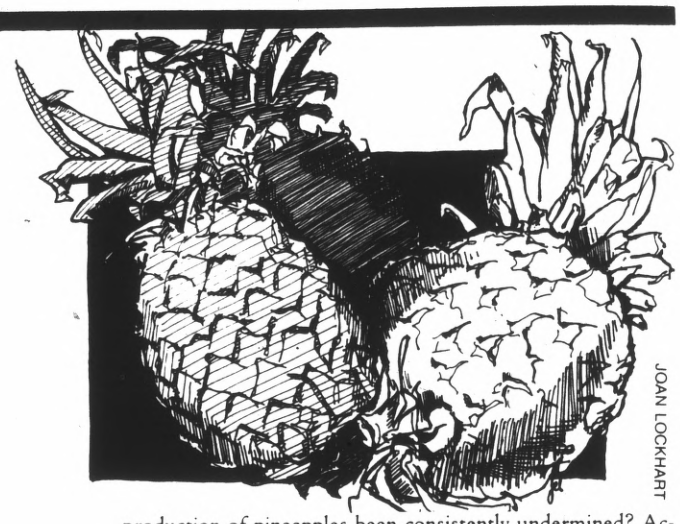


JOAN LOCKHART

by Sally Crewe

When Kenyan pineapple farmers rise before dawn to hoe their fields, many of them wonder if their work is worth the effort. Pineapple farmers in Kenya are outraged by Del Monte's complete control of their potential pineapple harvests, one of the country's most important export commodities. Despite their attempts to fight against Del Monte's monopoly by complaining to government officials, Kenyan pineapple farmers have been rebuffed, and their impoverishment continues.

Del Monte, a California based multinational, has a subsidiary in Kenya called Kenya Canners Limited that monopolizes Kenya's production and export of pineapples. Because of a trade agreement between the Kenyan government and Del Monte, Kenyan smallholders can neither market their pineapples locally nor export them. Often the farmers must watch their produce rot in the fields. In a 1965 trade agreement between the California Packing Corporation (Calpak) and the Kenyan government, Kenya Canners was authorized to supervise production, "establish and supervise quality control standards and cultivation practices, regulate prices of both canned and fresh pineapples," finance horticultural and agricultural research, and "initiate and finance a program to train Kenyan citizens in all relevant fields in the pineapple industry." No evidence so far has indicated that the program has benefited the farmers.

The Horticultural Development Authority (HDCA), which distributes Kenya Canners' pineapples to local fresh fruit dealers for export, refuses to handle any pineapples other than Kenya Canners', because only they "produce standard pineapples for export." Since 1965, when Calpak took over the British company (Air Harries & Co.), Kenya Canners has reduced its fresh fruit production to only two percent of the total pineapple production (the rest is directly exported as canned fruit). As a result, they are unable to meet the foreign demand for fresh pineapples. The local farmers would like to fill the gap, but they are told their produce does not meet the required standard for export. For this reason, the farmers' fresh pineapple surplus, which already outstrips domestic demand, has no market.

The small pineapple farmers' efforts to supplement Kenya Canners' production have been futile due to the bottleneck placed by the Del Monte agreement. Farmers in Malindi (East Kenya) were forced to abort a project to fill the gap in the market because Kenya Canners says their fruit is "oversized and diseased, too big and too sugary, and therefore unfit for export." Their fruit is now rotting in their fields. In Central Province, farmers can no longer deliver their fruit to Kenya Canners because it supposedly has too little sugar.

The irony lies in the fact that Kenya Canners "imports processing sugar, which they say is not available in Kenya" to sweeten their own pineapples. Since 1955, Kenya Canners has been allowed to import dutiless sugar because, they argue, Kenyan sugar has sulphur which discolors their cans.

Kenya Canners also states that it is not worth the effort of transporting the small farmers' fruit from Malindi to Thika (where Kenya Canners is located), even if the pineapples were the required quality. To alleviate the high transportation costs, the farmers planned to set up a second canning factory in Malindi. They shelved these plans because the 1965 agreement gives Kenya Canners a monopoly on all processed pineapples.

Why have smallholder farmers' attempts to promote their production of pineapples been consistently undermined? According to one farmer quoted in the *Daily Nation*, "The truth is that they have grown so much of their own fruit they refused our pineapples."

When the British owned Kenya Canners in 1948, the smallholders were able to sell their produce to the company which, in turn, taught them better growing techniques. As soon as the US stepped in, the tides turned for the indigenous farmers; the company expanded and bought up 10,000 acres

Now Kenyan farmers are burdened with having to pay back loans while their pineapples have no markets.

which eliminated the need to buy pineapples from outgrowers. This meant that the company no longer had to fulfill its obligation to teach pineapple farmers better husbandry; it could afford to ignore them.

Kenya Canners also fixes prices, and this works to the disadvantage of those farmers lucky enough to be able to sell to the local market. The farmers find the prices too low compared to the prices of other crops. They see the pricing as unfair compared to the price on the limited open market. If the pricing was pegged to the local market, according to a Kenya Canners personnel and industrial relations manager, "the company could not market its canned pineapples profitably." Thus, to avoid rotting, most farmers sell as much of their pineapples as they can to middlemen at throwaway prices (one third the wholesale price). The middlemen make a fortune by transporting and selling the fruit in large towns in Kenya.

Why don't farmers switch and grow other crops? The reasons are complicated by the fact that in 1966 the government, to produce more pineapples for Del Monte, "encouraged pineapple farmers to mortgage their title deeds against loan advances." Thus, pineapple farmers are now burdened with having to pay back loans while their pineapples have no markets.

All efforts by farmers and others to gain the support of government officials have been blocked. In fact, farmers were given a slap in the face when they sent letters complaining about their predicament to A. Omanga, the Minister for Industry, and he did nothing except visit Kenya Canneries. While there, "he heaped praise on the company for creating employment opportunities and earning Kenya badly-needed foreign exchange." He even went to the extent of "praising the role played by the multinational in the country's economy" when Richard Ward, Del Monte's chair, visited the country.

It is clear that neither Del Monte nor government officials are interested in the plight of Kenya's pineapple farmers. For the farmers, it is a losing battle. They do not have the money, or the power, to combat Del Monte's monopoly over pineapple production and export. The fate of Kenya's pineapple farmers is one more example of how multinational corporations and some Third World governments collude to serve their own interests—and the suffering such collusion can cause.

PHOTO: KARIN VICTORIA

Sally Alexander

Hardship for British Feminists

by Stephanie Denmark

Sally Alexander was a visiting lecturer from Britain during winter quarter, and taught "Women in European History" while at UCSC. Alexander has been a significant figure in the British feminist movement since the early '60s. She currently teaches at University College in London.

PHOTO: KARIN VICTORIA

"Indeed, the Equal Pay Act has apparently helped to widen the gap between the average male and female industrial workers in the last few years."

The British feminist movement is in trouble. "There is no 'women's liberation' movement per se in England at the moment, no uniform sense of feminism or an organized presence you can see in the streets," says British feminist Sally Alexander, who taught at UCSC last winter quarter. The ground that British feminists gained in the '60s and '70s has not yet been lost, she claims, but the current political situation jeopardizes it. "I also think they're gains that can be wiped out in an economic and political climate such as the one we're living in right now—a reactionary government and a very unstable economy which provokes real insecurity and anxiety."

The gains made by the feminist movement in the '60s and '70s have changed the cultural atmosphere for the young women of this generation, Alexander thinks. "They've grown up with things like the "Equal Pay Act' on the statute books [the Equal Pay Act was passed in 1970, and gave employers five years to institute equal pay for equal work standards]; that's their right, which is quite different from the way I grew up." The feminist presence has created many alternatives in the culture; "These young women have grown up not only with birth control, abortions and so on, but also with the notion of women's right to work." Although she points out that this right is still not accepted everywhere in British society, "a lot of young women have that idea now, that there are alternatives to marrying and raising 2.4 children."

Despite the lack of a strong organized movement, the cultural presence of feminism has affected the younger generation of women in Britain in other ways that give Alexander hope for the future of feminism in Britain. "I think women have a self-assertiveness that is different. It hasn't been channeled into a 'women's liberation' movement which you can measure on the streets every year." Right now, she thinks that although a lot of young women are influenced by feminism and support feminist issues, and they "take a lot of things for granted that my generation had to fight for, I wouldn't say they feel part of a women's movement."

For Alexander, a strong feminist cultural presence means that for some women there is "the possibility of asserting themselves and their own desires, means, and wants in a very optimistic and a very unrealistic way." In her opinion, the teenage years and early 20s can be years of unrealistic optimism, "when you think you can change everything by yourself and you don't need a collective organization to change it." This is a major reason why Alexander thinks there are so few younger women who identify themselves as feminists. "I think a lot of women don't really come to feminism until they're much older and they've lived a bit and thought a bit and have had experience."

In Britain, as well as in the US, hard economic times have many feminists worried about the continuing feminization of poverty. The unstable economy under Margaret Thatcher's Tory government is affecting women very profoundly. There has been a rise in the number of households headed by single women and there are many more women and mothers living on social security than there used to be in Britain, according to Alexander.

She points out that things like the Equal Pay Act have had no significant effect on restructuring the place of women in the economy. Indeed, they have apparently helped to widen the gap between the average male and female industrial workers in the last few years, "because of effective strategies of job segregation on the labor market."

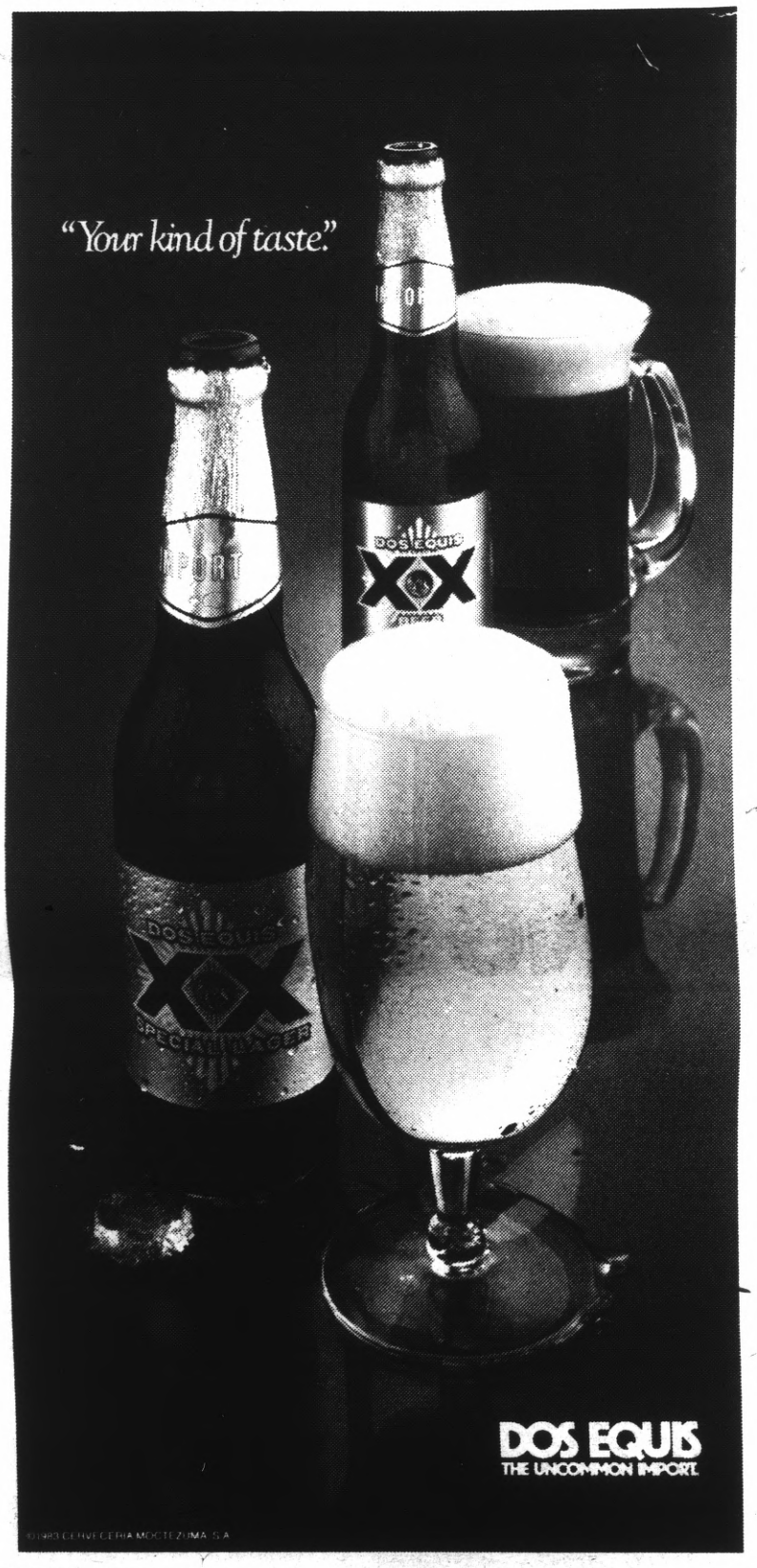
"The welfare state is being dismantled in parts, and the way it is being dismantled is placing more and more burdens on women in the home. I wouldn't want to paint a very optimistic vision of social conditions of women in Britain," she added.

There is also a "great deal of emphasis on feminist art practice [art, dance, mime, literature, film, etc.]—a cultural feminism," Alexander says. She thinks this is very important not only because it transforms culture, but also for its potential political force. "This cultural feminism also has a potentially significant political impact, in the sense that it compels change in dominant cultural practices." Alexander sees this as asserting the presence of women throughout culture in a way that is a deliberate and consistent means of "challenging dominant forms of power structures." She does not underestimate the importance of political change but realizes that "without a rich and diverse feminist cultural presence backing that sort of political activity, there's not going to be much content to it. Then political change might merely be structural and not have any really profound resonance in people's daily lives, in their working lives and in their family lives." For her, feminist politics and feminist culture are each strengthened by the presence of the other.

Although Alexander does not see any uniform feminist consciousness in Britain right now and sees many divisions because of class, religious, racial and ethnic differences, she believes feminism is attempting to broaden its scope. "There is definitely, and has been right through the '70s and early '80s, an attempt to reach more women with the ideals and aims of feminism." Feminists are reaching out through grass roots organization "within trade unions, within adult education, through the production of cheap, popular literature."

Alexander knows "it's very difficult if you're a white, privileged middle-class woman to speak for a working class factory woman or Black or Asian women" and fully realizes that it is much easier to claim an allegiance to feminism "if you're some independent professional woman. If you don't have economic independence and the freedom of choice that often comes along with it," she claims, "it's very, very difficult to adopt a political creed in your own choice when you're constrained by forms of political, social and economic oppression or injustice." But, Alexander adds, times are hard for women all over Britain. "It's very difficult to get your work written or published, find employment or whatever if you are a woman at the moment; it's very hard whatever your class, religious or ethnic background is."

Right now, Sally Alexander and other British feminists are worried about keeping the dream of feminism alive. "For me," she claims, "feminists tend to be women from different class and ethnic backgrounds who come together to attempt to construct a dream of social change and strategies for social transformation, based on shared ideas they feel are marginal to dominant social structures and political forms. They share common aspirations, dreams, and desires for transformation in personal relationships and transformation of political priorities at the economic and international level." Alexander doesn't think feminism will die in Britain, but she is very worried. "I think it [feminism] could be wiped out by economic depression, and the right-wing political regime. Yes, I think it could be wiped out. It's happened before, it could happen again."



UCSC Rape Prevention Education Program

When the Daylight Is Not Safe

by Cynthia White

On Friday, April 15, at 11:30am, there was an attempted rape near the Natural Sciences complex. While rapes can and do happen at any time, a daylight attempt at knifepoint is particularly frightening. Not going out alone at night is something women have learned to accept, but to be afraid to walk alone anywhere at any time is intolerable. Women deal with their fear of rape in many ways. They take assertiveness training, learn self-defense, carry weapons, and stay home instead of going out alone at night.

The UCSC Rape Prevention Education Program is a campus-wide program designed to educate the university community about sexual assault. The program encourages reducing one's vulnerability to rape through awareness and taking measures which are "prudent rather than paranoid."

The prototype of the program originated at UC Berkeley. In 1976 Maria Sakovich, who had been assaulted on campus, realized that although there were many rape crisis centers and hotlines, there was no education program on campus that stressed prevention. For the first few years she did a lot of volunteer work, giving talks to students, staff, and faculty on the importance of rape prevention. In 1979, at the suggestion of the Berkeley campus police, she wrote a grant proposal and received funds from the Criminal Justice Department to create a Rape Prevention Education Program on all UC campuses. In September of 1979, coordinators for each campus were hired. The development of the individual programs was left to the coordinators.

Because of the emphasis on prevention, the programs require education and outreach work. Gillian Greensite, coordinator for the Santa Cruz campus program said, "I do everything I can to have people invite me into their dorms, classrooms, or workplace to give a workshop or discussion on all the myths and realities of sexual assault." In addition, she counsels women on an individual basis, providing such information as what to expect at a rape trial if they decide to prosecute, and what resources are available in the community. Greensite estimates that she reaches somewhere between 15-20 percent of students, staff, and faculty a year. "I think in the long run it builds up an awareness; it makes people look after one another more."

As part of the effort to build awareness, each quarter a "safety sheet" is given to all the evening class professors to be read aloud to students. The sheet contains information about the night shuttle, emergency phones, basic safety tips such as crossing campus at night with other people, and how to report broken or burned out lights.

Whether the program has been effective in reducing the number of rapes on campus is difficult to judge. Rape statistics for the past few years show no drastic increase or reduction. In 1980 there was one attempted and one reported rape; in 1981 one attempted rape; none in 1982; so far this year there have been two attempts. "I can't look at statistics as proof that rape has gone up or down," commented Greensite, It is estimated that only one rape in ten is ever reported. "What makes this whole area so difficult is the intense secrecy and the inability to see rape as a public, social problem."

PHOTO:KARIN VICTORIA

Gillian Greensite

The administration's treatment of the program reflects this attitude. Greensite's office is located in a small room at the back of the Student Health Center. As she noted, "there could be a better location for a program that's trying to break down barriers." She believes the program is an embarrassment to the administration. "They don't like the word rape. They find it dreadful and offputting. Personally, I find the practice more offputting," she said.

As in the case of sexual harassment, the administration on this campus doesn't seem to want to publicize the problem of rape. "It's a lack of understanding," said Greensite, "because when you look at police statistics we don't have rape."

In contrast to the administration, the campus police have been very supportive of the program. Police Sergeant Jan Tepper says that the program is "crucial." As part of the program, Tepper and Greensite teach a self-defense class for staff and students.

Overall, Greensite believes that the program has done a lot of good. "People report back to me that after a self-defense class or assertiveness training they were better able to handle certain situations." One tangible result of the program is the improvement in lighting on campus. The lights are now numbered so that broken or burned out ones are more easily reported. "The most important thing," Greensite emphasized, "is that people see rape as a public problem."

If the considerable amount of publicity given to the recent rape attempt is any indication, the Rape Prevention Education Program has made a difference.

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WOMEN'S CLIPS

PHOTO-KARIN VICTORIA

Quote of the Week: *"Every woman who writes is a survivor."*

—Tillie Olsen (Novelist/Poet)

Israeli Feminist at Merrill

Marcia Freedman, a well-known and active Israeli lesbian-feminist and former member of the Israeli parliament, is "appalled" by the current situation of women in Israel. Speaking at Merrill last week, she said the status of women in Israel is no better than elsewhere in the world, and that the women's movement there is "weak."

Freeman emphasized that despite the small size of the movement, there "has been a women's movement in Israel since the 1920s." This early history, however, has been suppressed. "Israeli women," Freedman said, "refuse to see the pattern of oppression and refuse to call themselve feminists."

According to Freedman, there is a "mythology established in Israel that women there have been much better off than elsewhere." Both within Israel and elsewhere, Israeli women are seen in three ways which seem to support this mythology. Freedman call these "the image of Golda Meir as prime minister," "the image of women in the army," and "the woman on the tractor" doing "non-traditional" (male) work.

Eight to ten percent of nationally elected offices and two to three percent of local ones are filled by women, but Freedman said that they are essentially patronage positions given to the women's auxiliaries which are attached to each major political party. "This has nothing to do with feminism; it has nothing to do with the status of women," said Freedman.

In the army, "women are being put down in a systematic way and come out with something broken in them," said Freedman. She pointed out that in Israel "the military is the major institution for social mobility," yet 70 percent of army women are "automatically earmarked to be clerk-typists." A very few, says Freedman, are allow to go into other areas.

In addition, women in the Israeli army "are being very carefully taught what their place is vis-a-vis men in the society as a whole." Freedman says that any of the few female Israeli officers "will tell you quite frankly that if there is a male officer around, even if he is at a rank lower than hers, she will assume that he is the authority in any given situation because he is a male officer."

Economically, Israeli women make "the same 60 cents on the dollar that women in the United States do." There are two pay scales for industrial workers (for "light" and "standard" work) and, according to Freedman, most women are paid by the "light" scale, which is lower than the other one. Freedman says that unless a woman has a BA degree (only four percent of Israeli women do), she is "forced by economic circumstance to marry whether she realizes it or not."

Freedman also spoke of the Conservative Party in Israel and how its control of marriage and divorce law has created further inequality for women. Despite these difficulties, Freedman says that there is a small but growing lesbian-feminist community. However, the group which Freedman saw as a source for social change was the Oriental Jewish community, which she says is beginning to organize.

Freedman emphasized that "it's not that Israel is worse than other places; it isn't better than other places. Let's get rid of the mythology."

—Shari Anderson

Incest and the Bible

A man who admitted to having sexual relations with his 12-year-old stepdaughter was given four-and-a-half years probation after he took an impromptu Bible quiz given by the judge. The defendant had prior convictions for manslaughter and grand larceny and admitted to fathering two children by another stepdaughter, now 21. But he said he had found Christ through a mail-order Bible course while in the county jail.

Milwaukee County Circuit Judge Clarence Parrish pronounced the sentence after the man begged for a second chance and answered a few questions concerning the Bible. Parrish also ordered the man to spend nine months in a work-release program at the county house of corrections and to send his family $200 of the $300 he has in the bank plus half his Social Security disability checks. The prosecutor, public defender, and probation officer all had recommended incarceration.

John DiMotto, the assistant district attorney handling the case, called the sentence "unbelievable." He said he had agreed to a plea bargain reducing the original charge from second-degree sexual assault to enticing a child only because the maximum prison sentence for both offenses was 10 years.

Helping Litigation Along

Women who are trying to decide whether to take birth control manufacturers to court can now turn somewhere for some preliminary advice. The National Women's Health Network has set up a litigation information service to inform women about such medical products as the Dalkon Shield IUD, Depo-Provera, and the various kinds of birth control pills. For more information, contact the National Women's Health Network in Washington, D.C. at (202) 543-9222. (Her Say)

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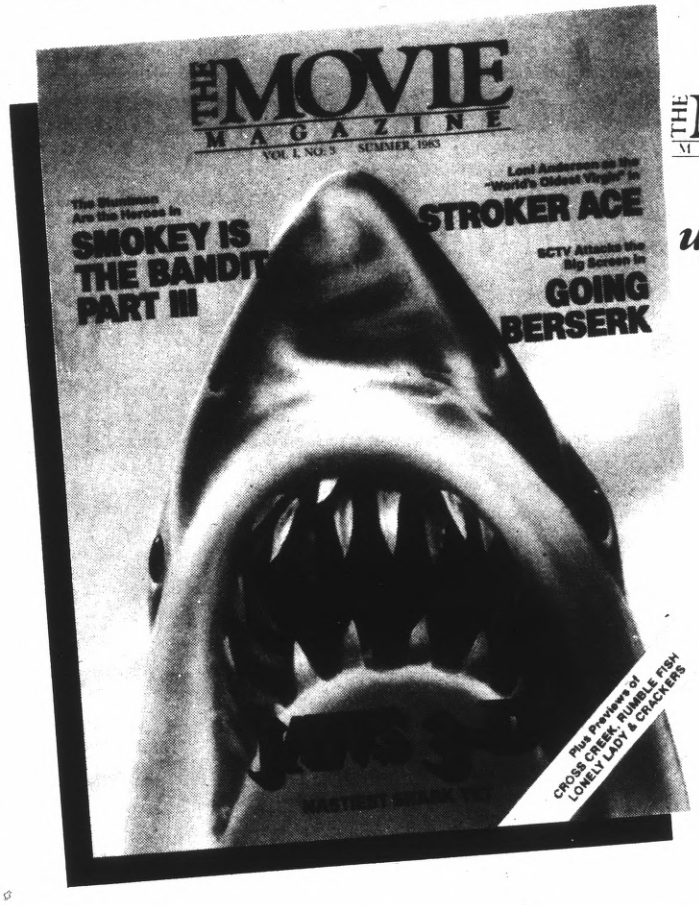

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Luis Valdez

Creator of Community

by Jaime Ponce

Editor's note: Luis Valdez is the founder and resident playwright of the 17-year-old El Teatro Campesino, famous for such vibrant plays as *Soldier Boy* and *Zoot Suit;* the latter Valdez adapted into a popular motion picture. Valdez's play *Corridos,* "Seven Tragedies of Love and Death," started its premiere run recently at the Marines Memorial Theater in San Francisco. *Corridos* is a humorous and dramatic form of "new music and theater" with which Valdez and the company began experimenting more than 10 years ago. The play draws on the centuries-old Mexican folk tradition of "corridos," a popular form of musical journalism before the days of television and radio.

The following is an interview with Valdez that Spanish literature student Jaime Ponce conducted last winter at the El Teatro Campesino in San Juan Bautista. As Ponce says, "Senor Valdez was a very hospitable man. Although he was busy with *Corridos* at the time, he invited me in with a thundering yet amiable voice, and then proceeded to pull out a not less impressive cigar."

§

Jaime Ponce: Senor Valdez, could you tell us a little about El Teatro Campesino in terms of its social function? Is the teatro exclusively for the Chicano community? What kind of audience does it have?

Luis Valdez: Well, El Teatro has had audiences from all over the world, actually. We have toured extensively in the United States, Europe, and Mexico; and we intend to go to Asia and Africa. Realistically speaking we are based here in San Juan Bautista, California. We see ourselves working on the American reality, so we see ourselves as an American theater company. That might entail changing some preconceptions of what an American is, because we tend to talk more continentally than most American groups.

I remember when the Teatro began, as a popular movement with the grape strikers of Delano. So would you say that it has changed its path into a more traditional theater?

Yes...but let me explain what I mean by my *yes.* Our beginning was on the picket lines of the farm workers with Cesar Chavez, back in 1965. The theater was composed almost entirely of farm workers at that time, and we did material that reflected the daily life of the workers. I organized El Teatro and I was inspired to think in terms of "El Teatro Campesino," because of the example of other companies that had existed previously. I was inspired, believe it or not, by the Mexican muralists like Siqueiros, Orozco, and Rivera, because it seemed that their themes and their paintings were very dramatic, and I often wondered as a student if I could capture some of those images on the stage.

At that time the Delano grape strike occurred, and I was irresistibly drawn to it; one, because I was born in Delano, and also because many of my relatives were involved in the strike. I saw the grape strike as an opportunity to express not only something that was of personal interest, but also something that was of national and possibly international importance: the condition of the farm workers. The strike itself had a tremendous impact; it was a very powerful movement to be a part of, and so the theater emerged from this.

It seems that if you do plays for a wider range of audience, like Soldier Boy, *the name "Teatro Campesino" is not very applicable to this type of presentation.*

It is, and it is not. It has to do with El Teatro Campesino. It is the story of a family in Texas in 1946, and the family

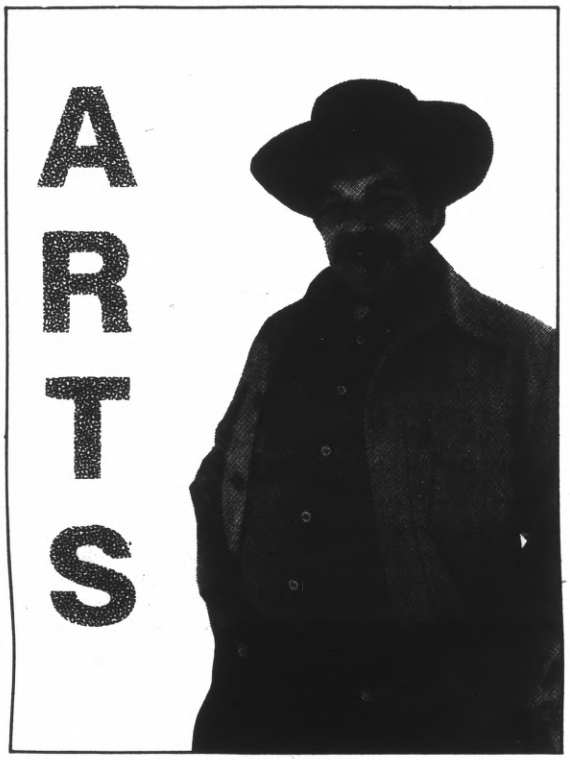


PHOTO: MICHAEL KAY

business in the produce market. The son comes back from the war, and tries to move out of that life, and he's trying to get in radio. That's not campesino, but theater is theater.

I have tried not to impose those kinds of limits. We do not necessarily deal with farm workers issues. We are going to cover a lot of ground before Teatro Campesino reaches its high point. I feel that we are still growing.

We are adding new explorations all the time, explorations that deal all the way back to the ancient Mayas. We are going to begin to create pieces that have never been seen in the new world, and yet they exist. By the same token we are also going to do our own version of Shakespeare. We are going to do new adaptations of *Hamlet.* We are going to produce new original plays, no question about that. Don't be surprised if Teatro Campesino is on Broadway one of these days.

I wouldn't be surprised, because theater or any type of art form is a vehicle of aesthetic expression, therefore, a universal expression. You are making theater to the world, not to a specific community. You are following the line of Lope De Vega, Tirso De Molina. Is there any particular dramatist that you admire?

Well, there are a number I had as models. The works of Garcia Lorca, for instance; Lope De Vega, of course. You cannot be in the theater and not admire Lope De Vega. He was an absolute genius, and his productivity was enormous. You can't be in the theater without admiring the brilliance of Shakespeare.

My admiration actually spans the whole history of theater. From the ancient Greek plays for instance, I like the plots of Plato, Euripides, Sophocles, in terms of the classical tragedies. I like theater that deals with powerful emotions. I believe in theater as a creator of community.

Traditionally Chicano drama has been relegated to marginal or degrading roles. When I was in Germany a man told me, "Some American movie-makers are so limited, they just see it black and white: The Mexicans are the bad guys and the Americans the good guys." Would you say that you are now breaking that myth as prejudice?

Absolutely. It's also a question of what tools will you use to break the barrier of prejudice. The main obstacle that we are after is simple ignorance. We approach it from a standpoint of knowledge about our continent. It's not just the American citizens within the United States that need to re-examine themselves as American; I think it's the whole continent. We have to stop thinking as Latin Americans or North Americans and start thinking in terms of American, because the continental interests are connected and our future is really one future.

Now, going back to the abuse of the Mexican, unfortunately American literature, film, and television has not gone beyond the nineteenth century melodrama in which the guy on the white horse is the good guy and the guy with the sombrero is the bad guy. That is why the traditional view of the Mexican in the United States is so unsophisticated as to be embarrassing.

If you could represent Zapata, Villa, or John Reed in your plays, who would you choose?

Well, sympathetically I would choose Pancho Villa. Over the years, for many reasons, I have been interested in Villa. I read all there is to know, listen to all the stories my grandfather used to tell me. My grandfather was a Villista and that is such a universal condition that you would ask whose grandfather was *not* a Villista. Pancho Villa is sympathetically the most fascinating figure for me. Also, Zapata and John Reed. It is a fascinating period in history.

However, it seems to me that Villa has been misrepresented and too much credit has been given to Zapata.

You're right! Villa needs a break. A lot of people don't know, for instance, that the first movie that was made in Hollywood, a movie named *Viva Villa,* had some scenes that were shot in Mexico and they [the movie company] could only get them in Mexico with official permission. The Mexican government at that time was run by Calles, and it is a notorious rumor that President Calles was one of the persons responsible for the assassination of Pancho Villa. And so the story goes that Calles allowed the Hollywood company to run and shoot the scenes, but he insisted that the script they had written be changed, because Villa was presented as too noble. Calles wanted a more comical portrayal. So they changed it and consequently Villa comes out as a buffoon.

One of the things that is interesting about John Reed's *Insurgent Mexico* is its portrayal of Pancho Villa. While he acknowledges that Villa was not a lettered man, he nevertheless captures certain qualities about Pancho Villa that nobody has, except the Mexican authors.

What are your plans in terms of representing the Chicano community and the lower classes that traditionally have not had the opportunity to express themselves through dramatic art?

We will continue to work on new plays, and to encourage the creation of original work. I think it has to come from the source itself. One of the reasons we still own Teatro Campesino is that we intend to remain open to other campesino talents, straight from the fields or from the so-called barrio. That will continue to be a guiding principle in our work.

Salt of the Earth

Shaking Up Hollywood

by Michael Kay

The film that Hollywood and the US Congress once wanted to banish could become a favorite in Santa Cruz. *Salt of the Earth,* along with *Crime to Fit the Punishment,* are a fitting double bill that will its their national debut at the Nickelodeon Theater today. *Salt of the Earth* is more than the story of a miners' strike in a New Mexican town; it is a tale that goes deeper than class struggle. *Crime to Fit the Punishment,* recently produced by Barbara Moss and Steven Mack, documents how the US government and Hollywood leaders tried to blackball that story.

A movie like *Salt of the Earth* would never be produced in 1983, but this 1950s film is hardly dated. Its producer, Paul Jarrico, said in an interview Friday that it has a promising future in the double bill. "Unfortunately," he said, the problems that were exposed in *Salt of the Earth* "have remained alive."

Although billed as fictitious, *Salt of the Earth* is based on an actual miners' strike in the 1950s. But this strike was not exclusively a workers' battle; through it, women and men, Chicanos and anglos bonded together, and emerged victorious.

During the strike, Jarrico and hundreds of other radical Hollywood talents were systematically denied employment. While the rest of Hollywood was producing Marilyn Monroe 3-D monster movies, some directors, producers, writers, and actors were fighting the House Unamerican Activities Committee, headed by Joe McCarthy. Since no studio would sponsor them, Jarrico and his blacklisted crew committed themselves to producing their own film. They were able to borrow money from a few supporters, but they had to film, process, and edit their film covertly to avoid censorship by Howard Hughes, then-Screen Actors Guild president Ronald Reagan, the US Congress, and other conservative vigilantes. These obstacles only added to the fervor of the *Salt of the Earth* crew.

The filmmakers set out to film *Salt of the Earth* at the site of the New Mexican mining strike. Short of actors, they filled most of the character roles with residents of the mining town. These people also advised writer Michael Wilson, who was trying to portray them fairly. The International Union of Mine, Mill, and Smelter Workers' local president Juan Chacon became Ramon Quintero, the lead male role. The other non-professionals and he hardly acted flawlessly, but during the more emotional scenes they performed with more passion than could any professional. They were re-living a real-life experience.

The most moving scene from the workers' standpoint comes when a worker is injured in a mine blast. A group of sweaty, soot-covered workers assemble in front of the clean-suited bosses, who try to settle the disruption. The workers form a united front and begin the strike. The scene is concluded as the workers view a group of silhouetted women and children who have gathered on a hill to show their support. Subsequently, the women fight their way out of the confines of their homes to play a crucial role in winning the strike.

Salt of the Earth is also a love story. The producers developed the relationship of Ramon, the husband, and Esperanza, the wife, parallel to the development of the strike. While Juan is fighting for his honor, Esperanza (played by the famous Mexican actress, Rosaura Revueltas) struggles with the birth of her baby.

The film illustrates these struggles with quick cuts between Juan being beaten up by deputies and Esperanza suffering labor pains. By the conclusion of the movie Esperanza wins greater respect from Ramon, who finally values her as more than a housewife. The union grows to include women's demands for plumbing as one of their objectives. The cinematic quality of *Salt of the Earth*, except for the sound, is generally excellent, hardly reflecting the conditions under which it was filmed.

Since the completion of *Salt of the Earth* both its director Herbert Biberman and the Feminist Press (a publishing company) have provided thorough analyses and descriptions of its background. With similar content, *Crime to Fit the Punishment* brings to the screen examples of what makes *Salt of the Earth* significant, aside from its content.

Crime to Fit the Punishment is a traditional documentary; utilizing newsreel clips, interviews, and narration to tell of opposition that the filmmakers of *Salt* had to overcome. Shots of a smiling Screen Actors Guild president Ronald Reagan and recordings of AFL representative Roy Brewer reveal the forces trying to keep Hollywood "pure."

In light of *Salt,* it is interesting that these two men have hardly changed their attitudes. Reagan points to the Nuclear Freeze movement as Russian motivated, and Brewer told a Hollywood reporter recently: "I have no apologies for my stand against Communist infiltration in Hollywood—all the Hollywood 10 were on direct orders from Moscow." I asked Jarrico if he thought that Brewer is truly that naive. He answered, "He's an incredibly stupid man," and said that the only difference between Brewer and Reagan is that "Reagan has been able to parley support."

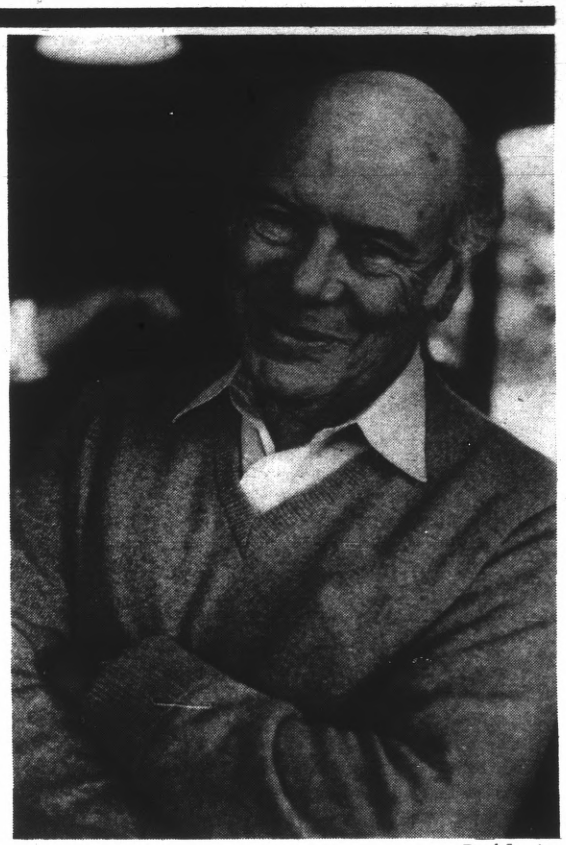
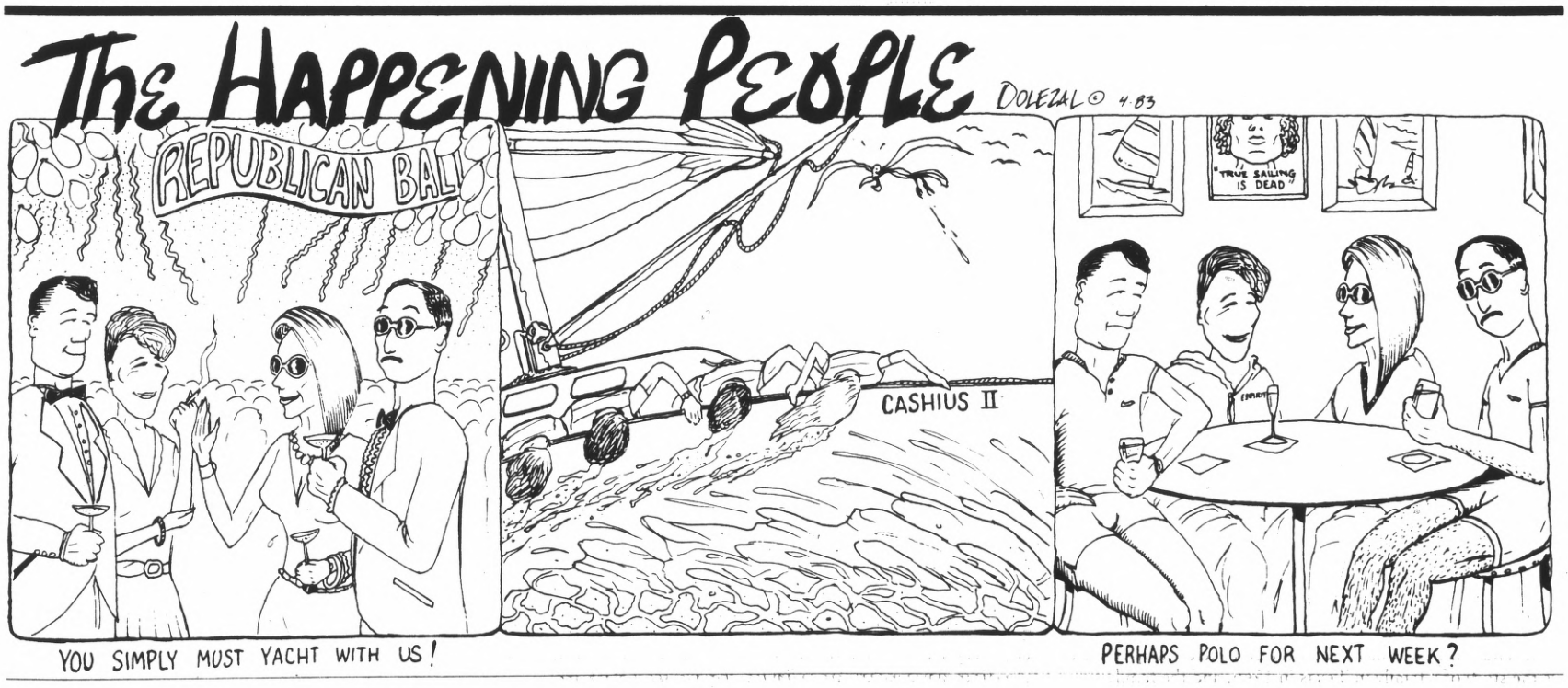


PHOTO:MICHAEL KAY

Paul Jarrico

The documentary unfortunately tells very little about the making of *Salt of the Earth* beside the reactions to anti-"subversive" efforts. Although *Crime* (unlike Biberman's book) does not elaborate about the supporters of *Salt*, what it does document shows that this striking movie was an historical event.

Today, with the uniting of various human rights movements such as *La Raza,* feminism, and anti-imperialism, *Salt of the Earth* is immensely valuable. Dissent is still the target of the US government, human rights consciousness has become a more universal issue, and the story of *Salt of the Earth* illuminates how those rights can be won. The fact that the movie is now getting wider distribution is a sign that its message is no longer ignored. *Salt of the Earth* fits the Hollywood genre with a happy ending for its characters, but its creators were aware that it was only the beginning. ✓



Victorian Photos

by Patrick Burnson

France, where the art of photography was developed in the late 19th century, was the milieu Karin Victoria sought in her own journey for expression. Last year, this UCSC fine arts major took a nine-month sabbatical to live in Bordeaux and photograph the local environs and neighboring countryside. The results of her labor can be seen this coming week at the Dancing Man Gallery on Maple St. where her senior show, titled Transatlantic, is displayed through May 19.

Citing Eugene Atget and Henri Cartier-Bresson as her two strongest influences, Victoria displays a number of prints out of the 28 featured here that pay homage to these two masters. Her hand-colored duo panel of an ivy-covered ruin in St. Emilion shares, with her other architectural shots, a certain dreamy status impossible to place into generational lines. These are carefully composed pictures in which the light usually emanates from somewhere near the center, bringing to them a studied, almost classical staidness. The simplicity of each work is also reflected in the artist's disdain for cute or snappy titles, preferring to rely on the locales themselves for explanation.

Look to "Roma," for example, for the most stunning and problematic image in the show—a vertical angle perspective of shrouds hanging from clotheslines cutting various secants beneath a pale cube of sky. "Paris Metro," taken at a slow shutter speed, provides the illusion of bullet train movement every bit as somber and quietly disorienting. The scope and variety of these prints is all the more impressive when we learn they were taken without any of the high tech accessories so many photographers these days deem essential.

After having her entire equipment kit stolen shortly after arriving in France, Victoria had to wait and frame compositions mentally until a friend could bring a new camera with her from overseas. The light box she received—a Pentax MX with a single wide-angle lens—is all she relied on after that.

"The period I spent there without a camera gave me time to adjust to the new surroundings," she said. "By the time I finally managed to get my hands on one, I really understood what kinds of subjects and images I was after."

Victoria's lengthy experience as a photojournalist (most prominently for *City on a Hill)* helped prepare her for the light travel and improvisation needed for her new work. She seldom took more than two or three exposures of any one subject, preferring to rely more on chance and "wisdom of the eye" in seeking a certain spontaneity and freshness. The result is one of experiment and discovery. And while her one landscape and her non-peopled shots are effective, it's her most animate subjects which truly capture us.

The grocer in Paris, his mouth pulled into a pucker that rhymes visually with the dimpled apples and oranges laid out before him, and the bright-eyed young vendor in Madrid sitting beneath a naked lightbulb are two studies that penetrate the shallow surface of most picturesque snapshots. And the portrait of a Parisian street entrepreneur, hawking Eiffel tower souvenirs, is chillingly humorous. With his upturned coat collar, dangling cigarette and guileful half smile, he strikes a pose that seems the perfect parody of Gallic insouciance and sophistication.

But if picturesque shots are what you want, Victoria can deliver those too, as shown in her print of gendarmes sitting in the forest, half obscured by mist and smoke rising from smouldering lumber. The melancholy tone of this image, however, is only slightly less pronounced than the one found in her poster shot of Jim Morrison's tomb—a profaned and graffiti-splattered sepulcher of the foredoomed rock star. The photo's unframed borders seem more like an amputation than a convential cropping job, an effect which brings to it a disturbingly truncated feeling.

The scope and vitality of these prints is all the more impressive considering that they were taken without high tech accessories.

The stateside shots are also part of this show, but the quality of light and the spare expository nature of their reference is wholly consistent with the main body of work on hand. US flags fluttering outside of Gimbel's department store, a young boy staring down from his lonely rooftop perch, and a local Santa Cruz raconteur mugging it up for a comical pose, flesh out this recent retrospective and helps lend it the emotional and experiential balance that sets it apart from other purely academic projects.

The gallery reception for Karin Victoria will be held from 5-7pm on May 8.

ANNOUNCEMENTS

PSYCHOLOGY COLLOQUIUM: "What We Can Learn From the Second Language Learner" is the topic of a speech by Kenji Hakuta on Friday, May 6, 1983, 3:30pm, 499 Clark Kerr Hall. Professor Hakuta is affiliated with the Center for Advanced Study in the Behavioral Sciences, Stanford, California. Refreshments will be served at 3:30pm.

SANTA CRUZ BIRD CLUB Field Trip: Los Gatos Hills, May 7. Carpool Government Center Ocean Street, Saturday 7:15am or meet at Idylwild Road and Highway 17-7:45am. 423-3727 for information.

READING & PUBLICATION PARTY: Come celebrate the publication of *QUARRY WEST #17* with a poetry and fiction reading by local authors Dave Barber, Aliki Barnstone Z, George Burns, Robert Lundquist, Peter Radetsky, Eliane Roe, and Priscilla Shaw. Wednesday, May 11, 7pm at the YWCA, 303 Walnut Avenue, Santa Cruz. $1.00 donation.

FORUM ON SEMESTER SYSTEM: The Third Academic Senate Forum on Campus Issues, "The Possible Change to a Semester System at UCSC," will be held on Wednesday, May 11, 1983 at 3:30pm in the Performing Arts Concert Hall. This forum will not attempt to decide the issue, but will simply open discussion. At this time we want to articulate issues of concern and present background information. The entire campus community is invited to take part.

THE SANTA CRUZ COMMUNITY CREDIT UNION is holding a forum for local small business owners on Monday May 9th at 7pm. The forum will be held at the Louden Nelson Community Center in Room 6. The forum is open to the public and there is no charge. For more information, call the Community Credit Union at 425-7708.

BACKPACKING ADVENTURE TRIP: Re-Entry women interested in joining us on Friday, May 20 to Sunday, May 22, should contact Corinne x2552 or Kristen x2806. An information sheet will be available and a pre-trip meeting is in the works.

CHANCELLOR SINSHEIMER HOLDS open office hours for students every Tuesday afternoon from 1:30-3:30pm (except when classes are not in session). Any student (or groups of up to three) is welcome to visit with the Chancellor to discuss problems, concerns, or just to get-acquainted. No appointment is necessary—just stop in the Chancellor's office off the foyer of McHenry Library and let the receptionist know you would like a few minutes with the Chancellor.

REMOVAL OF GRADE I: May 9 is the last day for undergraduates to submit validated petition (fee $5) AND course work for removal of incomplete from winter quarter. Instructor's office.

COURSE CREDIT BY PETITION: May 9 is the last day to file a petition for spring quarter, fee $5. Office of the Registrar.

ANTI-NUKE PARTY: How would you like to spend "a night in jail", be "prisoner for an evening?" Have you ever wondered what those nuclear activists do in jail after they get arrested? Come and join some "nuclear convicts" who are having a benefit party for the Diablo Writing Project, Tuesday night, May 10, 7-10pm, at the Poet and Patriot. For more information call Susan at 458-1576, or Jane at 427-1494.

PEER COUNSELING: Are you interested in peer counseling? We offer training, supervision, and support in a growth-oriented environment. Two quarter commitment. Ten hours/week stipend. Applications available at the ecumenical campus ministry, 426-6242. Due May 10.

VOLUNTEERS NEEDED: The Santa Cruz Women's Health Center will be holding an orientation for women interested in volunteering at the Health Center on Monday, May 2nd from 7 to 9pm. At that time information will be presented on the role of volunteers, the history and changes at the Health Center and the services offered. No previous experience in health work is necessary and the four month training will start in the middle of May. Bilingual (Spanish-speaking) workers are also needed for the new multi-resource center and free clinic being set up in the Beach Flats. The Health Center is located at 250 Locust St., next to the phone company. For more information call 427-3500 Monday to Saturday.

A BIOREGIONALISM WORKSHOP will be held May 7-8 at the Resource Center for Nonviolence, 515 Broadway, Santa Cruz. A $10-25 donation is requested, with some work exchange available. Preregistration is advised. The workshop is co-sponsored by the Resource Center for Nonviolence and the Environmental Council. For more information, call 423-1626.

HANDWEAVERS' GUILD SPEAKER: Anne Blinks, who recently returned from a study period among the Aracanian people of Santiago, Chile, will lecture and demonstrate "Pursuit of Selvedges in Southern Chile." Social hour at 9:30am precedes the 10am meeting which is held at the Harvey West Park Clubhouse on May 11. For more particulars phone Irene Anderson at 662-0960.

THE NATIONAL FESTIVAL OF WOMEN'S THEATER invites all women to attend their fundraiser this Sun., May 8 at Heartwood Spa, 3150A Mission Dr., (near Dominican Hospital) from 6pm to 11pm. A reduced fee of $4.00 includes unlimited use of Heartwood Spa's community hot-tub and sauna. Professional massage, women's music and refreshments will also be available. Proceeds from the evening will go towards defraying expenses for "Beyond the Pretty", an all women's invitational art-show on view at Louden-Nelson through May.

THE COOPERATIVE EDUCATION OFFICE offers a wide variety of internships in fields of interest and in various areas of the United States. Below is just a partial listing of internships available with deadline dates coming up soon. Most of these internships are paid; some of the volunteer positions are local and can be incorporated into your school schedule. We have a recorded telephone service listing all the current internships available through our office, x2396. Our office is located in room 205, Central Services. Please stop by or call x2396 or x2368, Monday-Friday, 8am-5pm, for more information. SANTA CRUZ EXPRESS, MONTEREY BAY AQUARIUM, BUREAU OF LAND MANAGEMENT, NATIONAL LABOR RELATIONS BOARD, INFORM, CONSUMER ACTION, RESIDENT ENVIRONMENTAL AND OUTDOOR EDUCATION PROGRAM.

RESIDENT ENVIRONMENTAL AND OUTDOOR EDUCATION PROGRAM SEMINAR: Applicants for REOEP must attend this informational seminar on May 9, 1983. It will be held in Room 239, Cowell College from noon-1pm. Call x2368 to sign up.

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Memories Of Angst

by Sharan Street

The opening minutes of *Marianne and Juliane* feature tentative woodwinds wheezing sadly while a woman paces in a small room and contemplates a photograph—all par for the course in one of those gloomy German movies. But *Marianne and Juliane* is not a clone from the works of Teutonic angst producers like Fassbinder and Herzog. Director Margarethe von Trotta's third film is more personal and less pretentious than much recent German cinema, while still being as powerful as a work of art.

In *Marianne and Juliane*, von Trotta continues the exploration of sibling relationships that she began in her second film, *Sisters, or the Balance of Happiness.* The protagonists of the film are the daughters of a stern Protestant minister. Both are leftists, and they agree on the social problems that need to be solved, but they diverge in their approach. Juliane (Jutta Lampe) is the elder, an editor at a feminist magazine, unmarried but involved in a stable, ten-year relationship. Marianne (Barbara Sukowa), once a housewife with a small child, has abandoned husband and son and all her "bourgeoise comforts" to immerse herself in political struggle. She is a terrorist, a rigid ideologue who works with Al Fatah.

Though the sisters have grown apart, Juliane is forced to become involved with Marianne again when her husband commits suicide and dumps their small son at Juliane's house. Shortly after, Marianne is arrested and sent to prison, and she is in deep need of her sister's support.

The storyline, however, couldn't be less representative of the movie, which is a tapestry of memories shared by the two women. Von Trotta has said that the essential theme of the picture is "the confrontation of remembering and forgetting," and this confrontation is articulated in the memories that run through the mind of Juliane as she grows closer to her estranged sister.

The performances of Barbara Sukowa and Jutta Lampe are superb. Sukowa maintains a steely-jawed countenance that makes her vulnerability all the more poignant. Lampe makes visible the turmoil and cares of Juliane's inner life. Fine work is also done by Ina Robinski and Julia Biedermann, who play the two sisters at 17 and 16. The film's understated score and inobtrusive photography are lovely, yet the technical aspects never overshadow the dramatic movement of the film and the development of its themes.

In its exposition of philosophical and political concepts, *Marianne and Juliane* proceeds with a light touch, leaving many ideas implied but unstated, so that the viewer is encouraged to think rather than to feel stuffed with opinions. Thus, the feminist perspective in the film is subtle. The women are treated with dignity and feminist issues are raised as a matter of course. The film has a more subtle relationship to feminism, however, in its organic plot construction and the psychological insights into the relationships of sisters.

The convincing reality of the screenplay is not incidental. The inspiration for *Marianne and Juliane* came from events in Germany. In 1977, von Trotta worked on *Germany in Autumn*, a film about the Stammheim prisoners who died while incarcerated. During the filming, she became acquainted with Christiane Ensslin, sister of one of the female prisoners, a woman who has devoted her energies to proving that her sister was murdered. Von Trotta has said she identified with Ensslin because she grew up in the same generation, the '50s, which she calls *die Bleierne Zeit*, the leaden times (the German title of the film). Unifying her childhood and Ensslin's story, von Trotta has forged a story that is a parable for Germany's current state and the effects of WWII on the society. Her story is multi-leveled and richly deserving of the recognition it has gained since its foreign release in 1981. It's only unfortunate that *Marianne and Juliane* has not had wider distribution. I hope that von Trotta's next film gets here sooner than her last.

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ARTISTS ON CAMPUS:
- exposure
- acknowledgment
- money

All mediums welcome: sketches, paintings, photographs, sculpture, pottery. Third World and women oriented artists especially encouraged to submit work.

ART AUCTION

This sale will be advertised throughout the Bay Area.

Work should be submitted for review between 5/5 - 5/22. Contact Tierney Barron at 475-7201 or leave a message from 9-5 at 476-5287

ART WORKS: An Agency.

A Prickly Confrontation

by Ann Starrs

Since I wasn't really aware that there was any such thing as a "men's consciousness movement," I didn't know what to expect from a play that claims to spring from that source. After seeing the play, I'm still not sure what the movement is. And I'm not sure I want to.

Hold Me Until Morning, presented by the Hit and Run Theatre Company, is a one-act play about, to quote the publicity material, "an emotional confrontation between a man and his sexual organ." Since I've never had the chance to converse with a penis, much less observe such a conversation, I thought this might be an enlightening opportunity. I won't say it was completely disappointing; the play makes some interesting observations, and certainly has a point it's trying to communicate. But more than anything, I found the play profoundly disturbing.

The premise of *Hold Me Until Morning* is quite simple, if more than a little unusual. A young man, referred to as "Self," can't get to sleep. His penis is sleeping in the next bed. Self wakes up Penis in order to masturbate himself to sleep. The two engage in an argument/conversation, in which Self accuses Penis of being inadequate and of destroying his sex life by always climaxing too soon.

Penis (whom Self calls "Prick") responds by accusing Self of being callous: "You don't really care about me—you don't think about me when you touch me." Penis later confesses to being afraid of vaginas, which he calls cunts. Penis tells Self that he is so hung up on being the macho male, on taking the lead and making the first move in his relationships with women, that he ends up compromising himself and his own true preferences in order to retain the image of the secure, sexually self-confident man.

Sounds fairly worthwhile, right? A nice, short little morality lesson, shaking the finger at male hang-ups in sexual relationships. But before you rush out and buy tickets, be warned: this particular lesson has more than its share of defects.

First of all, on opening night the actors gave the distinct impression that they could have used more rehearsal time. Both David Aloni as Self and Andrew Schiller as Penis

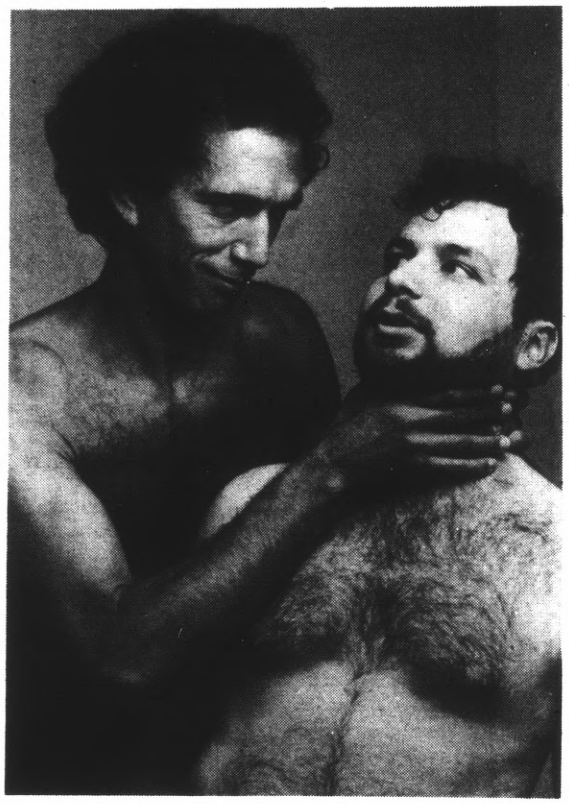

PHOTO: PAUL SCHRAUB

obviously throw themselves heart, soul, and body into their roles. It could have just been nerves, but they frequently interrupted each other, said lines before they were supposed to, and generally seemed to need time to become more familiar with their lines and roles. Aloni played Self with a certain tense, jaw-clenched awkwardness that makes him seem almost boyish at times, and at other times is simply irritating.

But these are petty complaints. Far more disturbing is the content of the play. It's rather difficult to get used to the concept of a man talking to his penis, to a part of his own body. The device allows the playwright, Daniel Rudman, to make certain comments and observations that are both witty and biting. But for much of the play, Penis—in his behavior, in his attitude, and in his dialogue—is like a stereotyped, whining female. He is petulant, sulky, alternately demanding and complaining, and accuses Self of never thinking of him. Early in the play Penis gets angry at Self and refuses to let

"You don't really care about me—you don't think about me when you touch me."

Self touch him—in other words, masturbate. What follows is reminiscent of the act of rape: Self tries to force Penis to succumb to his desires, and the two engage in a physical struggle.

This feminization of the Penis character was reinforced by the scenes in which Self accused Penis of being the cause of all his problems in bed. Like all too many men, Self refused to accept the blame for his own inadequacy and his inability to satisfy women. Although he was blaming a part of himself—his penis—by separating the latter into a whole different person, and in giving that person many negatively feminine characteristics, the play perpetuates the problem of men blaming others—especially women—for their sexual troubles.

The play concludes with Self reaching out to comfort and caress Penis, and thereby tacitly accepting Penis's argument that Self's problems arise from his insensitivity to his own desires, and from his insistence on behaving like a macho asshole. By implication, everything will be all right now; Self is in touch with his own feelings, and can now be a true man. But this conclusion, and indeed the whole play, left me with one big question: what about women's preferences and feelings? Throughout the play, both characters express frustration and dissatisfaction about relationships; and Self repeatedly agonizes over his inability to satisfy his partners sexually. But all his self-blame arises, not because of concern over how his lovers feel, but because his failure leaves *him* feeling "worthless and ashamed." This lack of true concern for the woman's side of sexual relationships is carried through to the end. Self and Penis seem happy at last, but what about future lovers? Or will Self just spend the rest of his life masturbating?

Hold Me Until Morning *is part of a show called "An Evening About Sex—And Other Things..." presented Fridays through Sundays at 8pm at the Louden Nelson Center. The play is preceded by acts by different comediennes—Wendy Bowers the weekend of May 6; Jane Dornacker the weekend of May 13. For information about tickets, call the Center at 429-3504.*

ANNOUNCEMENTS

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NATIONAL LABOR RELATIONS BOARD SEMINAR: All applicants for NLRB are required to attend this seminar. Call Coop Ed, x2368, for exact time, date, and location.

WOMEN'S INTERNATIONAL LEAGUE FOR PEACE AND FREEDOM will feature Marge Frantz, lecturer on American Studies at UCSC and WILPF member at the monthly meeting on May 11. Her topic will be "Poisoning the Public Debate: Red-baiting and the Peace Movement." The meeting, open to the public, will be a brown-bag lunch at 11:30am, at trinity United Presbyterian Church, Melrose and Poplar, Santa Cruz. For further information, phone 688-5498.

WALK-A-THON: The Santa Cruz City Museum on East Cliff Drive is participating in this year's Human Race on May 7 to raise money for a coyote exhibit. Participants can choose between a 12 kilometer route starting at the north entrance to the UCSC campus or a 6 kilometer route starting at Natural Bridges State Park. The walk-a-thon ends at San Lorenzo Park, downtown Santa Cruz. All those who finish are considered winners and are eligible for prizes. If you are interested in walking in the Human Race or sponsoring a participant, call 429-3773.

BENEFIT RUMMAGE SALE: Live Oak Children's Center is sponsoring a benefit rummage sale—Saturday, may 7, from 9am to 4pm. The sale will be held in the Live Oak School Cafeteria, located at 1916 Capitola Road. Call 462-1116 for more information.

"OAKES COLLEGE AND HIGHER EDUCATION IN THE EIGHTIES": The UCSC community is invited to hear Oakes Provost candidates speak on this topic.
JOHNETTA COLE, Anthropology, University of Massachusetts, Tuesday, May 10, 1983, 4:00pm, Oakes Coffeeshop Lounge.
WILLIAM EXUM, Sociology/Afro-Am Studies, Northwestern University, Thursday, May 12, 1983, 4:15pm, Oakes Coffeeshop Lounge.

CAREER PLANNING AND PLACEMENT:
WORKSHOPS
May 11 Resume Preparation, 7pm
May 16 Job Search, 7pm
May 17 Interviewing Techniques, 7pm
Call x2183 for workshop location & sign up!

RECRUITERS COMING TO CAMPUS
May 10 Burrough's Corporation
May 12 National Semiconductor
Call Diane Matus, x2183, to arrange an interview.

SPECIAL WORKSHOP FOR PRE-MEDS
May 11 Preparing for Med School Interview, 7pm, Cowell A-frame
May 12 Preparing for Med School Interview, 12 noon, Cowell A-frame.
Call x2183 to sign up.

FULLBRIGHT SCHOLARSHIP WORKSHOPS
Graduating seniors and graduate students who are interested in teaching and/or studying abroad under this program are urged to attend a workshop given by Diane Matus, Fulbright Program Adviser on May 17 and again on May 25 in Rm. 219 McHenry Library. The deadline for application is mid-Oct. Call x2183 for information.

TOXIC WASTE FILM: CalPIRG presents *The Song of the Canary:* Louden Nelson Center, Monday, May 9 at 8:00pm; S.C. Public Library, Wednesday, May 11 at 2:30pm; Cabrillo College, Monday, May 11 at 11:00am and at noon. All showings free of charge. This film, made in 1978 by David Davis and Josh Hanig, presents the human story behind the headlines, relating the toxic effects of the pesticide DBCP. While making the film Davis and Hanig uncovered that DBCP was inducing sterility in the workers exposed to it.

MIND/BODY INTEGRATION: Often the mind and body seem to work at odds with one another. In the Santa Cruz YWCA's new class, with Sirena Blaesser, women will elarn how to coordinate both mental and physical parts of themselves. The focus will be on establishing a supportive group with an emphasis on body awareness and integration. Body movement and visualization techniques are included. 6 Thursdays, 7-8:30pm starting May 12. Pre-registration is necessary, so call the Y at 426-3062.

"THERE'S NEVER ENOUGH TIME TO GET EVERYTHING DONE!" Is this a familiar complaint? The Santa Cruz YWCA is offering a half day workshop on *Time Management for the Working Woman* with Isabelle Bacigalupi on May 14 from 9am-12noon. You will learn how to prioritize and categorize activities so that you can find time for those important events in your life. Call the Santa Cruz YWCA at 426-3062 for more information on pre-registration.

THE CAMPAIGN FOR RESPONSIBLE PUBLIC INVESTMENT is working on an initiative to get Santa Cruz's public monies out of investments in South Africa. Help now. Call 425-1769.

THE NUCLEAR WEAPONS FREEZE and the YWCA will present a discussion by UCSC professor Marge Frantz on *"Red-baiting and the Antinuclear Movement"* on Tuesday, May 10, 7:30pm at the YWCA, Chestnut and Walnut Streets, Santa Cruz. Free. For more information call 429-8755.

BOOK COLLECTION CONTEST entries for the 17th annual contest sponsored by the UCSC Friends of the Library are due May 11, 5pm, at the Reference Desk, McHenry Library. For details, call Judy Steen, x2802.

WORKSHOP IN THE WOODS: Join an all women's backpack trip into the Sierra June 10-17. There will be an introduction and planning meeting Fri. May 6 at 6:30pm in the Women's Studies Room 356 Kresge. Come and bring a friend. For more info call Debbie 429-8962.

Bogie to The Rescue

by John Kim

The man in the trenchcoat walks toward the stage, hat drawn over his eyes. With a simple, elegant gesture, he takes out his cigarette and lights it, the flame illuminating his face for an instant. "Mark, can we have a little light here?" The lights shift, revealing the empty soundstage. "Steve?" "Coming, Mr. Bogart." Ah, yes. Bogie. A property mistress scurries onto the stage, a large box of props in her arms. "Morning, Mr. Bogart." Tech people hurry about the set, a two-level apartment, flinging clothes about.

The light levels change, and then, in the background, a small, balding man appears, appraising everything about him with obvious apprehension. A bead of sweat, barely perceptible, trickles down his face. Is he being hunted? Wanted for some horrible crime? No, that look of fatalistic paranoia belongs to Allen Felix, the star of the "film"/stage production of Woody Allen's *Play It Again, Sam,* playing currently at the Barn Theater.

The plot focuses on the personal, mostly sexual, ineptitude of Felix, and his comical attempts to delve into the frenetic sexual mainstream he imagines is going on about him. His wife has left him because she wants, he notes morosely, "to laugh. Insufficient laughter is grounds for divorce now. And skiing. She wants to ski down a hill laughing like an idiot." This separation has hit our hero hard, and there are hilarious doubts in his mind as a result, particularly about his sexual prowess. "I wonder if she really had an orgasm while we were married, or did she fake it that night?"

Director David Zarko has taken Allen's play and framed it in a film studio reference; the play unfolds as a series of scenes from Felix's life, real and imagined. It is Bogie, ably played by John Flynn, who attempts to "direct" his life, prepping him for one scene after another with typical Bogart elan.

Unfortunately for Felix, what works for Bogie doesn't necessarily work for a clumsy, bespectacled film magazine writer, as he quickly finds out. In between takes, Felix whines mournfully to Bogie about his failures and his lack of style, as when they discuss briefly the fear of getting slapped due to improper advances. "I've had my face slapped plenty of times," encourages Bogie. "Yeah," responds Felix, "but your glasses don't go flying across the room." It is this basic incongruency between Felix's yearning to be as smooth as his idol, his incessant social and physical clumsiness, that is at the core of this very funny play.

Filled with Allen's snappy, bright lines and some clever pieces of stage direction by Zarko, the Rainbow Ensemble for the Performing Arts has created a thoroughly engaging production. Standouts in the strong cast include Flynn as the suave Bogart and Ed Coughlin as the interminably busy stockbroker friend of Felix (He can't stay late at a club because "I have to get up early tomorrow and sue some friends"). Mary Heberling plays all the women in Felix's life, portraying every odd and amusing shade of Felix's female liaisons; and Jac Royce portrays Linda Christie, who has some touching, warm moments as she slowly becomes entangled in Felix's life.

Also good are Steve Collins as the gaffer, eternally embroiled in one technical flourish or another; Chris Mortenson as the busy property mistress; and Jill Holmquist as the make-up woman who perhaps sees a little more in Felix than the rest of the crew does.

At the center of all this, of course, is Rick Warren as Allen Felix. Armed with a dozen facial tics and flailing gestures, he captures that combination of romanticism, unhappiness, lust, and comic fatalism that we have come to identify with Woody Allen. The ensemble are worth mentioning *en toto* here because of their excellent comic touch, able to cut and time almost every line for its comic worth. Kudos also go out to director Zarko for his clean staging, which allows each scene to play out without distraction, and also for his judicious pruning of several potentially sexist scenes from the text.

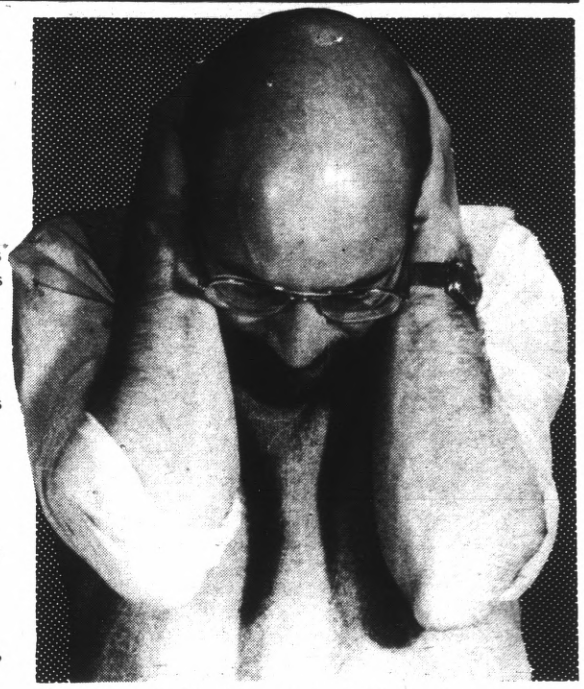

PHOTO: PAUL SCHRAUB

The laughter that will come from hearing the doubts of Allen Felix may very well be laughs of recognition, for though this is certainly not one of Woody Allen's "deep, philosophical pieces," the ridiculous entanglements Allen involves himself in are scenes that we have all been involved in, either as bystanders or participants. Here then, is a chance to see a funny, often gleefully comic play performed by a tight cast, and for fans of Woody Allen's "earlier, funnier works" a good excuse to spend two hours laughing.

CHANCELLOR'S AWARDS FOR UNDERGRADUATES

1982-83

$100 awards will be offered for outstanding achievements in the following categories:

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NATURAL SCIENCES
SOCIAL SCIENCES
STUDENT SERVICE

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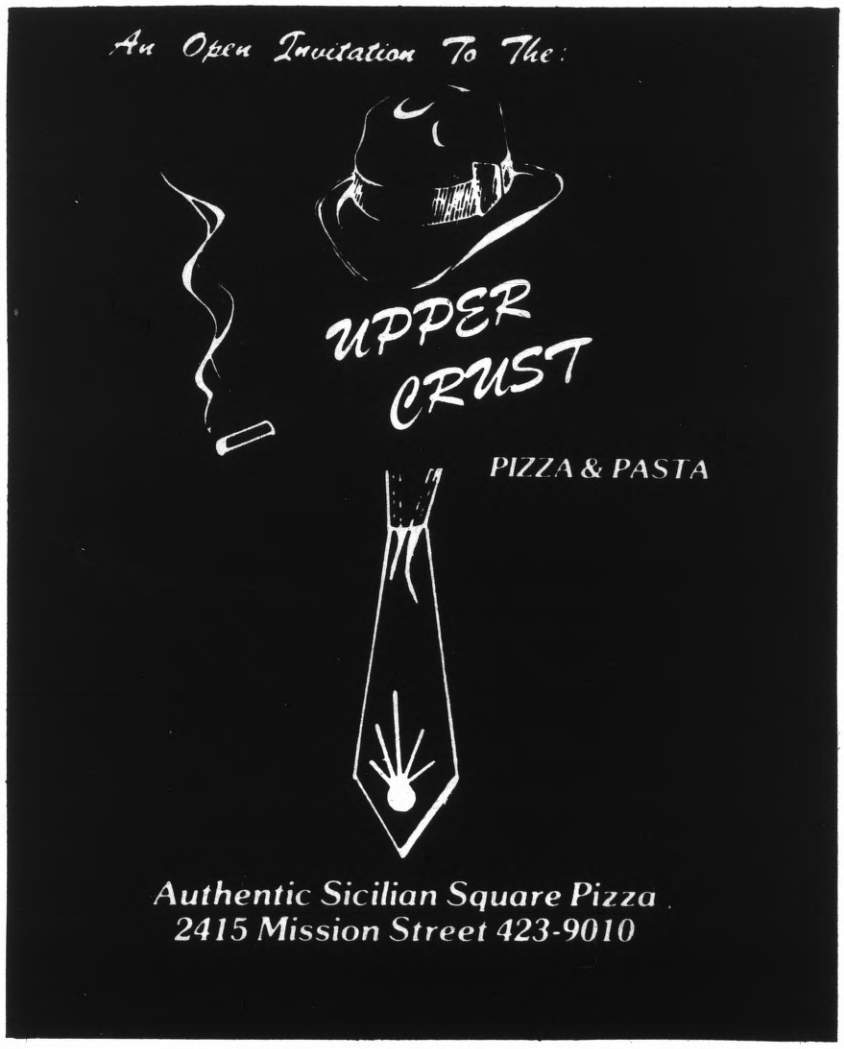
The intent of these awards is to encourage and stimulate outstanding scholarship and creative activity among students based on work developed in courses or programs in the normal pattern of academic activity at UCSC Students may propose their own work or faculty may make nominations All work must be completed and submitted with applications/nominations, including tapes of musical works (Exceptions would be works of art which must be completed but cannot be safely or adequately stored, or performance in theater or dance)

Nominations/applications may be submitted during the period April 25 - May 16, 1983 to the Chancellor s Office Nomination/application forms are available from the Chancellor s and College Offices Awards will be announced on graduation day, Sunday, June 12, 1983

APPLICATION PERIOD: APRIL 25 - MAY 16, 1983 (4:00 PM)

FOR MORE INFORMATION, PLEASE CONTACT PROFESSOR LOKI PANDEY, CHAIR, CHANCELLOR'S UNDERGRADUATE AWARDS COMMITTEE, 429-4674, 429-2900



WE'LL BE STEP-PIN' OUUT
MR. GOATLIPS IN "FRIDAY NITE FEVER"
STORY: REGIS
PIX: J·A·B
AT THE CATACLYSM, FOR THOSE MAGIC HOURS BETWEEN 4:30 & 6:30...
ANOTHER BEER AND A SHOT
YEAH, YEAH...
I READ SOMEWHERE THAT DRINKING ALONE CAUSES ALCOHOLISM... HOPE SOMEONE I KNOW SHOWS UP
LATER
DING DING
CLOSIN' BELL
PUFF PUFF
CATACLYSM
LESSEE... UTILITIES MINUS PAYCHECK = $175 FER WEEK-END
SPARE CHANGE?
A LITTLE BUZZED, BUT NOT WHAT YOU'D CALL DRUNK
HI, GANG!
HEY GOATLIPS
HI REGIS
SO... WHERE'S THE PARTY?
OVER AT FELICIA'S HOUSE, ON RAINBOW ST.
WHERE'S RAINBOW ST.? I DON'T KNOW ANYONE NAMED FELICIA
NEITHER DO I
I THINK IT'S OVER BY THE 7-11 ON GHERKIN
OH, O.K. YOU GOIN'?
YEAH, BUT WE'RE GOIN' HOME FIRST. LET'S STOP AT WAREBONES ON THE WAY
1 PACK OF GENERICS, A ½-PINT OF BOURBON DELUXE® & A 12 OF SCHMIDT'S
YES, SIR
GAWDAM KIDS
RENT MONEY
LATER...
GULP GULP
WON-DER WOMAN
ON THE R.R. TRAX....
YOU SURE YOU KNOW WHERE THIS IS?
SURE I'M SURE
I THINK
WOW!
THIS MUST BE IT!
ISN'T IT ABOUT TIME THEY GAVE THOSE BEATLES A REST?
LOVE LOVE ME DO
WHERE THE HEX THE KEG?
PARTY THOUGHTS
MEETING HIS HOSTESS
DID YOU CONTRIBUTE TO THE KEG?
GOSH, UH NO...
..HERE YA GO
35¢
EX-CUSE ME
I WANTED TO TELL YOU THAT AFTER KURT VONNE-GUT YOU'RE MY FAVORITE WRITER
YES
WHY, THANK YOU
GETTING HIS BIG FAT EGO FED AGAIN
THAT WAS NICE. I HAVE THE MOST LOYAL FANS. TOO BAD I CAN'T STAND VONNEGUT
K-RICE! EMPTY AGAIN
N' THEN WE BROKE UP..
7 TRIPS TO THE KEG LATER
POOR KID
WOTTA FRAUD I AM... I LISTEN TO THESE STORIES JUS' TO EXPLOIT PEOPLE FOR MATERIAL... I'M NO GOOD
HI AGAIN! WANNA DANCE?
SORRY, I DON'T DANCE
PLEASE PLEASE ME OH YEAH
ESPECIALLY NOT TO THOSE DAMN BEATLES!!
OH, HI...
CHECK OUT THIS BOARD ... 5-FOOT LONG, DUDE
BITCHEN!
THOSE SKATE-PUNKS ARE THE GREATEST... I KNOW A BUNCH OF UCSC STUDENTS WHO COULD LEARN FROM THEM
AGAIN...
AND AGAIN
GLUG GLUG
A SORRY SPECTACLE
AND I'VE BEEN CELIBATE EVER SINCE
S'LOTTA THAT GOIN' AROUN'
BURP
MORE BEER!
...AN THEN THE MEXICAN SAYS, "REMEMBER PEMEX," PULLS HIS RIPCORD & WATCHES WHILE THE PLANE RUNS OUTA GAS, CRASHES WITH TH' TEXAN STILL ABOARD
I DON'T GET IT
WHAT'LL YOU DO WHEN THE WELL RUNS DRY?
SPUTTER
KOFF
GASP
GOTTA GO THANX FER PARTY
BYE
CREEP!
30 GAL. OF BEER
ALWAYS THANK YR HOSTESS
GOATLIPS' HOMING INSTINCTS NEVER FAIL...
Z
MISS' BUS... MUS' HIC'S HITCHHICK
3-B MISSION
OUCH
CLUNK
SKREECH
BETTER WATCH THIS GUY-ANY-BODY WHO'D PICK ME UP IN MY CONDITION IS GOTTA BE CRAAAZY
BETTER WATCH THIS GUY-ANY-BODY WHO'D GET IN MY CAR IN MY CONDITION'S GOTTA BE CRAAAZY
ARE YOU A STUDENT?
WHO SHEZ!
A STUDENT... IN YOUR CONDITION... YOU SHOULD BE ASHAMED
I AM... THA'S WHY I'M GRADZHU-ATIN'
HIC!
END OF THE LINE...
THANX FOR RIDE
HO-HO! STEADY AS YE GO! STEA-EDY! HARD A-STA'BORD YE LUBBER! DAMN YER EYES GO THATAWAY!
HOME AGAIN ... SCTV...
FAV'RITE SHOo...
KIDS - DON'T SMOKE IN BED!
OUT FOR THE COUNT...
ZZZZ
OWOOO!-HEY KIDS! IT'S GONNA BE SCARRY!
THIS HAS BEEN A TRUE STORY. FOR INFORMATION ON WHAT YOU CAN DO TO HELP, WRITE WASHINGTON, D.C. —THANK YOU
ENOUGH?
OH BOY, ONLY 6 MORE DAYS TIL FRIDAY

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CALENDAR

continued from page 17

African Solidarity Union is having a slideshow and speaker on the sharpening war of national liberation in the Congo (Zaire). 7:30pm, Merrill Baobab Lounge. Free.

University Catholic Community weekly meeting welcomes all persons who wish to participate in a local cell of the Universal Church. 7:30pm, University Religious Center (below Cowell Dining Hall).

Intervarsity Christian Fellowship weekly meeting and Bible study. 7:30pm, Kresge 323.

Asian American Student Alliance bimonthly meeting. 7:30pm, McHenry Library Room 325.

Student Smile Society biweekly meeting cancelled so that members can attend the Douglas Hofstadter lecture. 8:30pm, Porter Dining Hall.

Symbiosys is having an information table outside Porter Dining Hall, 6:30 to 11pm.

12 Thursday

☐movies

Song of the Canary, presented by CalPIRG. This film illustrates the dangerous conditions under which coalminers are forced to work. 3pm, Kerr 247. Free.

Film and Politics Film Series with visiting instructor Saul Landau, a double feature: **Battle of Chile,** Parts I and II. 7pm. Kresge Town Hall. $2.

Stevenson Thursday Night Film Series, **Bonnie and Clyde.** 8 and 10pm, Stevenson Dining Hall. $1 Stevenson students, $1.50 general.

☐theater

Play It Again Sam, *See May 5 for details.*

Working, a musical based on the book by Studs Terkel. 8pm,

☐lectures

Arts and Technology Lecture Series, John Whitney: "Yet Another Look at Music and What Computer Graphics Have to Do With It." 8pm, Performing Arts Concert Hall. Free.

Performing Arts Theater. $5.00 general, $3 students. Continues weekends to May 22.

☐miscellaneous

Intervarsity Christian Fellowship Manuscript Bible Study in the Gospel of Mark, led by Mark Houseman. 3pm, Cowell Health Center. Free.

Dream Group weekly meeting. 3:30pm, Health Center Conference Room 4. Call Cindi Donald at 427-0778 or 426-6242 for more information.

World Food Day Committee ending hunger briefing. 6:30pm, Stevenson 150. Free.

Quaker midweek weekly meeting for worship, sharing and singing. 7pm, Kresge 323.

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